

MUSIC STUDY EXALTS LIFE

# *The* **ETUDE** **MUSIC** **MAGAZINE**

Price 25 Cents

MARCH 1927

\$2.00 a Year



THE ROAD TO TRIUMPH

Debussy in Modern Musical Art — Camil Van Hulse — How to Play Bach's Two-Part Inventions —  
George F. Boyle — Making Children Love Music — Mathilde Bilbro — Twenty  
Pieces of Exceptionally Fine Classic and Contemporary Music

## Piano Collections of Real Merit For the Proficient Player Who Wants the Best

### ALBUM OF COMPOSITIONS

BY S. RACHMANINOFF

THE compositions of this celebrated Russian pianist are generally accepted as the acme of perfection among modern pianoforte arrangements, several of them having obtained universal popularity. Those with the greatest appeal have been selected for this album. Any good pianist or advanced piano student will find Rachmaninoff's compositions worthy of serious study, and one who masters them is always rewarded by having something appropriate for concert or recital playing.

Price 75 cents

### MASTER PIECES

Difficult Piano Music for Concert Use

WE WERE prompted to publish this volume of difficult piano compositions by the constant demand for a varied selection of pieces by such composers as Beethoven, Schumann, Bach, etc. Any two compositions contained in this excellent volume are worth the cost of the book. Pianists of advanced ability will find unsurpassed material for concert use, including the best compositions from the greatest masters. This is probably one of the finest compilations of its kind ever offered.

Price \$1.50

### ALBUM OF FAVORITE COMPOSITIONS

BY W. A. MOZART

THIRTEEN of the choice compositions of the remarkable musical genius, W. A. Mozart, constitute this very worth-while compilation. Only those pieces that are complete in themselves are included. Thus they are long or not too long and difficult, most of the selections being in grades four and five. We consider this one of the most valuable collections in our entire catalog.

Price \$1.00

### ADVANCED STUDY PIECES FOR THE PIANOFORTE

A VOLUME that has proven very popular with students of the fourth, fifth and sixth grades. It includes pianoforte pieces which are of real technical value in addition to having genuine musical merit. In each tends to exemplify some important point in modern technique and such pieces as these prove equally useful for study or recital purposes, as they have sufficient musical attraction to offset any dullness that might be associated with the technical side of them.

Price \$1.25

## THEODORE PRESSER CO.

Music Publishers and Dealers  
1712-1714 Chestnut St. Philadelphia, Pa.

"EVERYTHING IN MUSIC PUBLICATIONS"

### FRENCH ALBUM SELECTED COMPOSITIONS

THIS is a superb new volume in the Presser Collection. Seventeen numbers by foremost French composers are included to make an album that every discriminating pianist of fair performing ability should have at hand. The compositions of the French composers have a charm and grace that furnish delightful material for concert and recital use, as well as for study or diversion at the keyboard. Anyone wanting a volume of good piano music or particularly music by French composers should get this volume.

Price \$1.00

### BRAHMS ALBUM PIANOFORTE COMPOSITIONS



IN RECENT years the compositions of Brahms have become better understood and have been applied more frequently. Seldom does a piano virtuoso omit his music from a concert program. Brahms' compositions are worthy of serious study, offering piano music that requires a special kind of technique with peculiar figures unlike those of other composers. Mr. Oesterle has chosen the very best of the composer's works and has edited them carefully, thus making a desirable volume pianoforte literature.

Price \$2.50

### CELEBRATED COMPOSITIONS

BY FAMOUS COMPOSERS

HERE we offer one of the finest collections of advanced piano material ever compiled. This volume is the result of careful selection with the aim to incorporate in one work such compositions as will delight every good pianist. Some of the greatest composers of piano music in the world are represented in the thirty-three superb compositions which constitute this work, in which many of the most used and most celebrated concert numbers are to be found.

Price \$1.00

### LISZT CONCERT ALBUM

Original Compositions and Transcriptions

BY FRANZ LISZT

THE well-known Liszt number is rarely omitted from the average concert or pianoforte recital. The compositions of Liszt are second only to those of Chopin in their popularity on such concert programs. This new compilation in the Presser Collection contains fourteen of the best of Liszt's concert numbers and transcriptions. Such well-known authorities as Sternberg, Lefson and Patoss have edited these masterpieces. Every lover of the very best in piano compositions will find in them material most interesting and attractive for concert use, as well as for diversion.

Price \$1.00

### FAVORITE COMPOSITIONS

BY MORITZ MOSZKOWSKI

MOSZKOWSKI'S pianoforte compositions constitute a large and important section in modern musical literature. Recital and concert programs regularly include compositions that are offered in this excellent album. Of the thirteen numbers which constitute this volume there is not one which is not worthy to hold a place in the repertoire of every advanced pianist.

Price 75 cents

### RUSSIAN ALBUM SELECTED COMPOSITIONS

TWENTY-TWO excellent compositions by Russian composers are offered in this interesting album. These numbers include some of the most attractive and enjoyable of what might be termed "modern compositions." The music of the Russian Masters has a distinctive popular appeal and is frequently on concert and recital programs. The very best compositions have been chosen for this collection and each one is represented by some of his most acceptable works.

Price \$1.00



## Brings the Whole Musical World to Your Home

ETUDE Representatives of International Fame have recently travelled tens of thousands of miles in search of Musical Treasures for you. Just wait and see these delightful features. Never in its history has an ETUDE subscription been a more profitable and secure musical investment.

\$2.00 a Year - 25 Cents a Copy

Insure Your Musical Year by Subscribing Today

THE ETUDE MUSIC MAGAZINE

1712-14 Chestnut Street, Philadelphia, Pa.

## THE "WHOLE WORLD" SERIES OF USEFUL VIOLIN COLLECTIONS

The collections of violin music in the "Whole World" Series not only cover all grades of difficulty, but also all kinds and classes of music, so that they may be utilized for either teaching, recital or recreative purposes. Teachers and music-lovers will find these books both useful and convenient, while the economy of purchasing standard violin music in compact form makes itself immediately apparent.

The "Whole World" Series contains collections for voice, piano and other instruments as well as for violin, and every teacher and music-lover will find the complete 56-page catalogue (containing the titles, descriptions and contents of all the books) both interesting and useful. All the books in this series can be procured at modern music and book stores at the publishers' prices. The "WHOLE WORLD" MUSIC SERIES catalogue will be sent free to any ETUDE reader, (except in Canada).

THESE BOOKS ARE ON SALE AT ALL MODERN MUSIC SHOPS

D. APPLETON AND COMPANY, 29-35 West 32nd St., New York



# Each Month the Musical World Will Have Placed Before It

A Few of the Excellent Compositions by Foremost Composers that are Represented in Theodore Presser Co. Catalog

THOSE INTERESTED IN PIANO COMPOSITIONS WILL BECOME ACQUAINTED WITH MANY INTERESTING WORKS BY WATCHING FOR THIS PAGE



W. M. FELTON

WITH a father who is a highly talented amateur pianist, singer and concerting player, William M. Felton comes naturally by his love and gift for music. Born in Philadelphia, in 1887, he studied under leading teachers in that city. Then for several years he lived in the West, and during this period he composed a *Chanson du Soir* which was awarded first prize in the All-Western competition of 1915. At present he resides in Philadelphia.

Mr. Felton has published about two hundred compositions, many of which have been distinct successes.

Some of the Piano Compositions by W. M. Felton that are Popular with Teachers and Students Everywhere

Cat. No.	Title	Gr.	Price
23274	Musical Moments	4	\$ .50
14623	Concert Polonaise	7	.60
15268	Blowing Bubbles	3	.40
14644	Second Value Caprice	6	.60
14622	Concert Waltz	7	.60
19650	Viennoise Refrains	4	.30
19652	Love's Dream, No. 3 (F. & L.)	4	.30
14651	Twilight in Autumn	4	.35
14914	Off to the Country	3	.35
14747	Love's Dream, Waltz	3	.35
14810	The Color Guard, March	3	.40
19799	Kammet-Outwits, March	3	.40
14871	The Pensive Grand, March	3	.40
19713	Polla de la Rine	3	.40
19948	An Autumn Mood	3	.40
14814	Dream of Autumn	3	.40
15137	Lein De la Rine	3	.40
16557	Dance of the Chimney	3	.40
14926	Sunday Morn	3	.40
17457	To a Wood Village	3	.40
14810	On the Beach	3	.40
14930	Joyous Heart, March Rondo	3	.40
17410	Amorita	3	.40
17252	Bess	3	.40
17255	Wedding Procession	3	.40
17036	A Ventrail	3	.40
16538	Chansonette	3	.40
15253	In Shimmer	3	.40
15254	In Court Dress	3	.40
15255	The Blue Water	3	.40
14985	Country Frolic	3	.40
14871	In Joyous Mood	3	.40
14833	In Primitive Mood	3	.40
14650	A Spring Memory	3	.40
14662	In Colonial Days	3	.40

## CONCERT POLONAISE

Wm. M. Felton  
Grade 7

Price, 60 cents



RUDOLF FRIML



ALTHOUGH born in Prague, Bohemia (1884), and educated musically at the Prague Conservatory, Rudolf Friml is essentially an American musician. Coming to the United States in 1906, on a second tour with the famous Kudek, he decided to remain in this country permanently. Many of his compositions for piano, violin, cello, and so forth, have met with enormous success. In 1912, Mr. Friml became interested in light opera—with the result that his fiery, Katinka, High Jinks, and more recent productions have given pleasure to hundreds of thousands of people.

## Brilliant and Melodious Piano Compositions by Rudolf Friml

Cat. No.	Title	Gr.	Price
18737	Moon Dawn	4	\$ .45
18738	Value Christine	4	.40
18740	Water Lilies	4	.40
18739	Marche Mignonne	4	.40
18742	Fairy Ballet	4	.40
18741	Harlequinade	4	.40
18744	Longing	4	.40

## MOON DAWN

Rudolf Friml  
Grade 4

Price, 45 cents



## Appealing Piano Compositions by L. J. O. Fontaine

Cat. No.	Title	Gr.	Price
9507	Danse Bizarre	4	\$ .40
8804	Vivacity	3	.35
23379	Bessie, Ma Miel	4	.40
3613	The Secret	4	.40
14294	Under the Arbor	3	.35
3763	April Song	3	.35
8493	En Gondoie, Op. 92	4	.45
15096	The Chatter	4	.40
14755	In Step	4	.45
13158	Feeling	4	.40
11626	Maurka Noble	5	.45
9234	Value Chevaleresque	4	.40
7695	Playful Moments, Op. 78, No. 1	2	.25
16297	Value Brillante, Op. 141	4	.45
13025	Magie of Spring	4	.45
18022	Gauchoise	4	.40
17149	Prelude Romantique	4	.40
16666	Eole	5	.50
19508	On the Beach	4	.40
18460	Ballet Ruse	4	.40
17178	In Cadence	3	.35
16884	Dance Lorraine, Op. 115, No. 4	4	.45
16600	Hongroise, Op. 135, No. 2	5	.40
16189	On Land and Sea	3	.40
15916	Dance of the Amazons	4	.45
15935	Day Dream	4	.40
14805	La Charnesse	4	.45

No. 9507 DANSE BIZARRE L. J. Fontaine Grade 4 Price, 40 cents



## Representative Successful Piano Solos by J. Frank Frysinger

Cat. No.	Title	Gr.	Price
9614	Mazurque Caracteristique	4	\$ .50
7204	Dreams	3	.40
14811	Polonaise Militaire	5	.50
19168	Dance de Jule	4	.45
12924	Mid-Summer Breeze-Caprice	4	.45
8490	Naiads, Mazurka Caprice	4	.45
12921	Polka of the Goblins	3	.35
8508	Alf De Ballet	3	.35
11202	The Promenade March	3	.35
15330	Processional March	3	.35
18088	Revel of the Wood Nymphs	3	.35
15928	Medal of Honor	3	.35
13927	Value Spring, Op. 157	3	.35
12925	Dance By Moonlight-Schottische	3	.35
12922	Hummer Waltz	3	.35

MAZURQUE CARACTERISTIQUE No. 9614 J. Frank Frysinger Price, 50 cents Grade 4



## J. FRANK FRYINGER

J. FRANK FRYINGER was born in Hanover, Pennsylvania, in 1878. He studied with Edgar Stillman Kelly, Richard Burncutter, Ralph Kinder, Wolstenholme, and others, and was for several years director of the Hood College Conservatory at Frederick, Maryland.

Since 1911 Mr. Frysinger has headed the organ department at the University School of Music at Lincoln, Nebraska. His organ and piano compositions are noteworthy.

A few of Mr. Frysinger's piano compositions are shown here. We will send to organize a list of his organ numbers upon request.

Examination Privileges Extended to Teachers

THEODORE PRESSER CO.  
1712-14 Chestnut St., Philadelphia, Pa.

Catalogs Showing Portions of Many Pieces Given Gladly

# EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC In Your Spare Time at Home

The teacher who gives High School credit—the one whose work is recognized by the Department of Education—has the largest class. This is an age of credits. The music student today gets lessons where the credit will count and credits and Degrees are very important factors in the salaries received.

## Get An Accredited Course

State Departments of Education recognize schools with high scholastic standing. Our Diplomas, Degrees and Teachers' Certificates granted by the authority of the State of Illinois.

Special Certificates Awarded Our Graduates to Teach in the Public Schools without Examination

Extension Courses Growing in Popularity Each Month

Your experience should be the same as many teachers. The following letters are from late mails:

"I have completed three of your courses and am now Director of Music and Dean in a Music College. Your courses are indeed a boon to teachers and it behooves every progressive teacher to be prepared."

"I wish to thank you for your interest and help in obtaining my state certificate from the Board of Education. Soon I wish to take other work leading to the Degree."

"I have gained many useful hints for my teaching which are putting money in my pocket."

"I have completed three courses with you and I am glad to get credit for four years' work. I certainly gained a great deal of knowledge through these courses and I never regret taking them."

"Your course was very valuable to me and it has enabled me to climb right up in positions. You know, of course, how exacting cities are becoming in engaging Public School Music Instructors. We have great opportunities and so much benefit can be derived from Mrs. Clark's Course."

## University Extension Conservatory

LANGLEY AVENUE and 41st STREET

DEPT. D-99

CHICAGO, ILL.

Please mention THE ETUDE when addressing our advertisers.

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-99  
Langley Avenue and 41st Street, Chicago, Illinois

Please send me catalog, four sample lessons and full information regarding course I have marked with an X below.

- |   |                                       |   |
|---|---------------------------------------|---|
| <input type="checkbox"/> Piano, Course for Students     | <input type="checkbox"/> Violin       | <input type="checkbox"/> History of Music     |
| <input type="checkbox"/> Piano, Normal Training         | <input type="checkbox"/> Mandolin     | <input type="checkbox"/> Voice                |
| <input type="checkbox"/> Course for Teachers            | <input type="checkbox"/> Guitar       | <input type="checkbox"/> Public School Music  |
| <input type="checkbox"/> Cornet, Amateur                | <input type="checkbox"/> Banjo        | <input type="checkbox"/> Harmony              |
| <input type="checkbox"/> Cornet, Professional           | <input type="checkbox"/> Organ (Reed) | <input type="checkbox"/> Choral Conducting    |
| <input type="checkbox"/> Ear Training and Sight Singing |                                       | <input type="checkbox"/> Advanced Composition |

Name \_\_\_\_\_ Age \_\_\_\_\_

Street No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

I have seen your ad in THE ETUDE before and have been a subscriber since \_\_\_\_\_



## Professional Directory

EASTERN	
<b>ALBERT BECKER</b>	CARL TROEN INSPECTION 30 West 10th Street, New York City Telephone 1010 Riverside
<b>COMBS</b>	GEORGE A. COMBS Piano, Composition, Pedagogue 412 Broadway, New York City (Method courses for adults and children)
<b>DUNNING</b>	WYOMING Improved Music Study for beginners, Second Year, Third Year, and Fourth Year Lessons, 8 W. 10th, N.Y.
<b>GUICHARD</b>	ADRIEN GUICHARD Piano, Composition, Pedagogue MUSICOLOGY, LECTURE, 116 Washington Ave., Boston, Mass.
<b>HAWTHORNE</b>	JOHN P. Hawthorne Piano School, 116 Washington Ave., Boston, Mass.
<b>LOWER MOULTON</b>	Mrs. M. H. Moulton Piano School, 116 Washington Ave., Boston, Mass.
<b>NEW YORK</b>	AND NEIGHBORING TALENT New York City, New York City, New York City 116 West End Ave., New York City, New York City Telephone 1010 Riverside
<b>PIANO</b>	F. W. Piano Instruction based on personal instruction by Schumann, Bach, and Beethoven, 116 West End Ave., New York City
<b>RIESBERG</b>	PIANO 30 West 10th St.
<b>VEON</b>	CHARLES VEON Piano, Composition, Pedagogue Tuition for each week, \$1.00, payable one-half in advance, California, Pa.
<b>VIRGIL</b>	Mrs. A. Virgil Piano School and Conservatory 116 West End Ave., New York City
<b>WILLGOOSE</b>	WILLIAM W. Willgoose Piano and Theoretical Subjects 116 West End Ave., New York City
SOUTHERN	
<b>CONVERSE COLLEGE</b>	CONVERSE COLLEGE 116 West End Ave., New York City
<b>SHERWOOD COLLEGE</b>	SHERWOOD COLLEGE 116 West End Ave., New York City
WESTERN	
<b>AMERICAN BOYD</b>	AMERICAN BOYD Piano, Composition, Pedagogue 116 West End Ave., New York City
<b>CHICAGO</b>	CHICAGO Piano, Composition, Pedagogue 116 West End Ave., New York City
<b>CINCINNATI</b>	CINCINNATI Piano, Composition, Pedagogue 116 West End Ave., New York City
<b>DETROIT</b>	DETROIT Piano, Composition, Pedagogue 116 West End Ave., New York City
<b>KNOX</b>	KNOX Piano, Composition, Pedagogue 116 West End Ave., New York City

**EUROPEAN MUSIC TOUR**  
Travel With an Interest  
Concerts, Opera, Great Teachers  
See England, Germany, Austria, France, Italy,  
Switzerland, Persia, at Bayreuth.  
Send for Booklet—LARRY CAMPBELL, WARREN, Pa.

## "EXCERPTS FROM EXCELLENT SONGS"

Show Performances of Nearly 100 Worth-While Secular and Sacred Songs.  
Costs you nothing. Send a Postal for a Copy.  
Send by each company to BEACH, DEFF, CAND-  
LIN, BUZZARD, FOSTER, GIBSON, HARRIS,  
PROFFER, MANA, ZUCK, KUNTZ,  
OHLER, CLAY SMITH, LUDWIG, WOOD,  
MAN and others among those shown in this  
catalogue.

**THEODORE PRESSER CO**  
1712-1714 Chestnut Street, PHILADELPHIA, PA.

## THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

### Contents for March, 1927

	Page
World of Music	171
Editorials	172
Debussy In History of Piano Literature.....C. Von Hulse	175
Setting High Standards.....H. Henderson	176
What Music Does to Youth.....R. Ther	176
Octave Playing.....F. A. Williams	177
Power of the Dot.....E. F. Marks	177
To Estimate Right Tempo.....M. F. Lussy	178
Bach's Two and Three Part Inventions.....G. F. Boyle	179
Giving an Interesting Lesson.....A. A. Schwartz	181
Getting Down to Business.....F. P. Foster	182
Graded Scrap Books.....J. E. O. Bates	182
Quiet Practice.....G. Coeller	183
Viewpoints and Side Lights.....M. Bihro	183
Bugbear Turned to Account.....R. L. F. Barnett	184
Program of Women's Compositions.....C. Bloom	184
Sharps and Flats Contest.....H. O. Bates	184
Music and College Students.....Boston Transcript	184
Haydn's Opinion of Esterhazy.....J. E. O. Bates	184
Beethoven's Piano Sonatas.....F. Corder	185
Good Use of Catalogs.....O. Hubbard	186
Dusting It Over.....F. L. Willgoose	186
Training Pupils for Teachers.....S. Whitton-Holmes	186
Lessons in the Country.....J. S. Canton	186
Playing for an Audience.....G. L. Lindsay	186
Public School Music Department.....J. B. Cragan	186
The Successful Marching Band.....C. G. Hamilton	186
Musical Scrap Book.....A. S. Garrett	186
Educational Study Notes.....E. A. Burwell	186
Singers' Etude.....W. W. Shaw	220
Pointers for Musical Parents.....M. W. Ross	226
Organ Questions and Answers.....H. S. Fry	226
Violinists' Etude.....H. Braine	226
Violin Questions and Answers.....A. de Guichard	226
New Books on Music Reviewed.....A. de Guichard	226
Letters from Etude Friends.....A. de Guichard	226
Junior Etude.....E. A. Gert	226

### MUSIC

A Breton Lullaby.....G. Blanchet	191
Gondoliers.....J. J. J. J.	191
Silvery Chimes.....J. J. J. J.	191
Polsaine Maitre (Four Hands).....F. Tynner	191
A Little Flower.....R. J. Fisher	191
Bear Dance.....H. Wagner	191
Capriccio.....M. Meyer-Oberstelen	200
Little Hands.....O. H. Weddle	200
The Squirrels.....B. R. Kroeger	202
A Fairy Tale.....L. P. Baethoven	207
German Dance.....W. Rolfe	207
Canoeing Walts.....W. Rolfe	207
La Ninola.....W. A. Johnson	210
Song of the Irons.....H. H. Seeling	211
Mazurka Fantastique (Violin and Piano).....A. Noelle	212
Postlude Pomposo (Organ).....H. S. Schuler	212
Pierrot, Pierrette (Vocal).....H. S. Schuler	213
I Heard a Fairy Piper (Vocal).....W. Rolfe	216
A Little March.....N. L. Wright	217
A Lovely Night (Vocal).....C. Hurter	218

## A NEEDED WORK IN A NEGLECTED FIELD

## POLYPHONIC PIANO PLAYING

PART PLAYING—COUNTERPOINT

BY THEODORE PRESSER

EVERY pupil should be given some instruction in polyphonic playing. Students confined to exercises tend to develop only mechanical facility as they are not acquiring volitional ability to play. These defects may be remedied by timely and frequent use of studies that are of a musical character. In this important branch of piano playing the pupil receives a training which is in the usual technical routine and is prepared for the study of the works of Bach and Handel and the classical composers. Polyphonic means many parts; that is, there are several parts of voices played simultaneously; in other words, counterpoint.

This volume can be introduced early in the career of the piano student between the second and third year is especially pleasing to the ear, although it has been selected from many sources, it will be found very useful and arranged for this work.

## What Educators Throughout the Country Think of this Work.

"Without exception, the best work of its kind I have ever seen. We will use it in our College Conservatory of Music. I am glad to place a large and useful part of the problem in counterpointing you on account of the merits of this timely work."

DR. JOHANN M. BROSSE,  
Director, Flood College,  
Conservatory of Music.

"The very excellent Polyphonic Studies that Mr. Presser has written will find in the future, as a memorial to Mr. Presser's Musicianship."

KATE R. CHITTENDEN,  
Dean, The American Institute of  
Applied Music, New York.

"Two of our piano teachers are using this book and it is very satisfactory."

DEAN, KANSAS STATE NORMAL  
School of Music.

"I am convinced that it will be of the very greatest aid in piano teaching. This book will, if carefully followed, undoubtedly lead the student to a place where he can take up the Bach Inventions and the larger polyphonic works with ease."

EDMUND R. SIVENS,  
Director, University of Illinois  
School of Music.

"I was surprised to see how fully you appreciate the needs of the Student and the Teacher in your work on Polyphonic Piano Playing. I am sure that it will be of a great help to many of our students and teachers in this School for your rich contribution to our studies."

PROF. W. A. SMITH,  
City School of Music,  
Charleston, West Va.

"A very useful work, well graded, with happy selections. For organ students this volume is priceless."

CHAS. P. MILLER,  
Baltimore, Md.

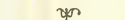
PRICE, 75 cents

THEODORE PRESSER CO.  
1712-1714 Chestnut St., Philadelphia, Pa.

## Teaching Positions In Our Branches

THE Sherwood Music School now has thirty-four Neighborhood Branches in Chicago, offering positions for advanced students and teachers who are qualified and wish to study and teach at the same time. The rapid expansion of the Neighborhood Branch enrollment makes necessary the addition of a number of new teachers to the Faculty, for the 1927-28 teaching season, beginning in September. These will be engaged from the students and teachers attending the 1927 Summer Session. There are, besides, numerous excellent openings in the thousand and more Extension Branches of the School, located throughout the country.

Ask for details and Application Blank (no obligation), giving information about your previous training, and experience, if any.



## Low Tuition Rates

\$64.00 to \$96.00 for eight weeks of private instruction from a renowned artist teacher, a half weekly.

## \$120.00

for membership in six classes (total of ninety-six hours of class instruction from artist teachers), embodying class work necessary for Teacher's Normal Certificate in Piano.

## \$95.00

for membership in six classes (total of sixty-four hours of class instruction from artist teachers), embodying class work necessary for Teacher's Normal Certificate in Voice.

## \$100.00

for membership in six classes (total of sixty-four hours of class instruction from artist teachers), embodying class work necessary for Teacher's Normal Certificate in Violin.

## \$70.00

for the class work necessary to earn a Special Public School Music Teacher's Certificate (total of one hundred twenty hours of class instruction).

— and more limited courses at even lower rates

# 1927 Summer Session

June 20 · August 13

## Master Classes

Piano Master Class, conducted by Andre Skalki, world-famous pianist.  
Voice Master Class, conducted jointly by Elce Hansen Arendt, noted concert and oratorio singer, and Irene Pavloska, Prima Donna, Chicago Civic Opera.  
Violin Master Class, conducted by P. Marini Panini, noted violin virtuoso, composer and conductor.

## A Faculty of 150 including these and other Artist Instructors



## Theater Organ

An intensive eight-week course, given privately by Mildred Fitzpatrick, popular pianist, for those with some training and experience, it leads to a qualification for better positions. The training includes actual practice in film accompaniment, the study of equipment including projecting machine and screen. Four-



manual movie organs, with a tremendous range of stops, are provided for practice purposes. For purposes.

In writing for your catalogue, please mention The Etude.

Address

# Sherwood Music School

FOUNDED 1895 BY WM. H. SHERWOOD  
Fine Arts Building 410 S. Michigan Avenue  
CHICAGO, ILLINOIS

## Eight Saturday Vacation Excursions



A boat ride on Lake Michigan.



A visit to the Field Museum. (Lecture by curator.)



An automobile ride through Chicago's parks.



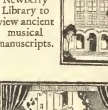
A visit to the Art Institute. (Lecture by curator.)



A visit to the Chicago Theater.



A visit to the Tribune Tower.



A visit to Newberry Library to view ancient manuscripts.



A journey in chartered car to Ravinia Park to attend operatic performance. Metropolitan and Chicago Grand Opera stars.

## Certificates—Degrees

The Summer Session courses lead to Teachers' Normal Certificates in Piano, Voice, Violin, Organ; also to Special Public School Music Teacher's Certificate; and accredited towards the Bachelor of Music Degree. The credits of the Sherwood Music School are issued by authority of the State of Illinois, and the School is on the Accredited List of the Federal Government of the United States for Living Students.

## Living Accommodations

Ample provision for good living accommodations at reasonable rates. Students are given all necessary assistance in getting satisfactorily located. The Sherwood Dormitory for Women and Girls offers all the advantages of real home life, in an ideal environment.

## A Friendly Interest

Besides providing all the usual advantages of a center of higher musical learning, the Sherwood Music School takes a friendly, helpful interest in the progress of everyone connected with it.









Bust recently completed by the Distinguished Sculptor, Albert Laessle

## THEODORE PRESSER

1848 - 1925

EDUCATOR MUSICIAN EDITOR  
PUBLISHER PHILANTHROPIST

A BRONZE REPLICA OF THIS BUST was recently presented to the Eastman School of Music of the University of Rochester, Rochester, N. Y., on the occasion of the Fiftieth Anniversary of the Founding of the Music Teachers' National Association. At the Special Anniversary Semi-Centennial Meeting Dr. Waldo S. Pratt, distinguished American Musicologist, paid the following tribute to Theodore Presser:

"Just fourteen months ago, on October 28th, 1925, there passed away in Philadelphia our good friend, Theodore Presser, rightly called 'The Father of the M. T. N. A.' We may well grieve that he was not spared to join in our celebration today. For it was his enthusiasm, determination and wisdom that gave form and vigor to our foundation at Delaware, Ohio, on December 26th, 1876. He steadily upheld for the Association just the ideals and general policy that have been increasingly regretted through all our recent

years. Hence he surely would have rejoiced over every token of our present prosperity and would have been quick to wish us a hearty Godspeed as we step forward into our second half-century. As a sign of the esteem and honor in which we hold his gracious memory, and also in grateful recognition of many others influential in our early history who, with him, have passed on to find place in 'the choir invisible,' I suggest that we all rise and stand for a moment in reverent silence.

At the conclusion of these remarks the audience stood in silent contemplation of the great educator.

## THE ETUDE

MARCH, 1927

Single Copies 25 Cents

VOL. XLV, No. 3

## The Beethoven Centenary

ON THE evening of the twenty-sixth of March, 1827, a violent storm descended upon the brilliant city of Vienna. Volleys of hail beat upon the tiled roofs and clouds of snow, blown by great winds, roared through the streets.

On a bed in a little room in the Schwarzschanerplatz lay the colossus of Music—Ludwig van Beethoven, worn with the agonies of approaching death. For two days his throat had been rattling tragically. His faithful friends, Anselm Hüttenbrenner and his brother's wife, waited frightened at the bedside.

Suddenly the lightning flashed in the skies. A terrific clap of thunder followed. The dying man awoke and, as in defiance of fate, shook his clenched fists at the skies—then passed into immortality.

Fifty-six years! A mere second on the chronometer of eternity, but how marvelous were those years. Beethoven's two hundred and fifty-six opus numbers—to which should be added some thirty other works without opus numbers, embrace so many collections and orchestral works of large dimensions that it is impossible to measure them numerically. There is of course a very notable variation in the quality of the works. Some rise to the apex of musical art. Others, while always showing the consummate workmanship of the master, are not startling in inspiration. Nevertheless, the world has never ceased to wonder that Beethoven could crowd so many very great masterpieces into a scant fifty-six years.

Musicians have been memorializing the centenary of the passing of the master. THE ETUDE MUSIC MAGAZINE, rather than issuing a special number upon this occasion, has been approaching it with numerous notable Beethoven articles for over a year. Among these have been the remarkable series of Analyses of Beethoven Sonatas by Professor Corder of the Royal Academy of Music of London.

Beethoven is by far too great a figure in the art to be embraced in one special issue or in a score of issues. Our readers know that for a quarter of a century we have been presenting a wealth of material upon this master of masters.

## On with the Dance!

PROBABLY since the time when the first aborigines commenced to caper to the beating of drum sticks on a hollow log, the subject of the dance has been a mooted question between the liberals and the conservatives.

The dance, properly, is the bodily freeing of the spirit of joy. It may become something very different. Under some modern conditions it has been frankly the doorstep to vice. But, because gluttony is horrible, do we condemn eating?

The dance, like music and acting, has been found of priceless value in hospitals, for mental hygiene in correcting abnormal brain conditions merely by permitting the unfortunate individual to have a means for expressing emotions, ideas and desires.

One gentleman, with pasty cheeks and azure nose, who heartily denounced the dance to us, would actually have been a far better and far finer citizen if he had inclined himself to a joyous bodily expression of his energy. His circulation would have become normal and his outlook upon life would have been more cheerful, more beneficent.

There is a story told about the *Fandango*, which is very interesting. When this hilarious Andalusian dance was introduced (circa 1650) the heads of the church opposed it violently. The Consistory proposed that the dance be abolished and that

strict laws be made for its prohibition. One more liberal judge dissented. He said that it was unfair to judge the dance by more hearsay. None of the priests had ever seen the dance. Why not have two dancers come to the consistorium and let the good fathers see how iniquitous it was? This was done, and according to a very ancient report "everyone joined in and the consistorium was turned into a dancing salon." Thus survived the *Fandango*.

If the art of music were to be deprived of that portion which has been inspired by the dance it would be mutilated indeed. Every sensible person is rightly opposed to objectionable dances. Harmless dances, on the other hand, are the joy-springs of youth. Indeed, if we are to believe Anacreon they may lighten the weight of years:

"But when an old man dances  
His locks with age are grey,  
But he's a child in mind."

## Are Music Teachers Neglecting Colossal Opportunities?

SOMETIMES we are downright provoked with the manner in which some music teachers neglect opportunities that are so conspicuous that they actually stumble over them. Most music teachers are very alert these days but there are still enough of the unprogressive class to make this editorial desirable.

In the medical profession if any new and radical improvement in methods of diagnosis, such as the X-ray, appears, or if some new and tested therapeutic means, such as the use of various anti-toxins or, let us say, the Quartz-light, comes to the front, the doctors flock eagerly to lectures and meetings to learn about the new discoveries and then introduce them at once.

On the part of some backward music teachers the appearance of certain new inventions for reproducing sound, and so forth, was stupidly looked upon as an intrusion, a possible means of losing business, a cause for alarm over the downfall of their professional interests.

As a matter of fact the talking-machine, the player-piano and the radio are glorious opportunities for the expansion of music. We have urged this strongly for years, and we find our prophecies excellently fulfilled. If the backward teacher would only learn to use this marvelous new apparatus in his work, as would a physician under similar circumstances, he would find that his progress in the community would be greatly quickened.

In fact, by means of these instruments, musical interest everywhere is being increased by leaps and bounds. What is the teacher doing to take advantage of it? In some instances nothing at all. The enlightened teacher in the meanwhile is using these amazing means for disseminating musical education more and more. There never has been a time in the history of America when it was easier to get large numbers of pupils than it is now. Many teachers are so busy that they have to look for assistance.

Other teachers of the weak-kneed variety sit calmly by and watch their business taken over by others and give as an excuse, "the havoc wrought by the mechanical musical reproducer." What consummate nonsense! The manufacturers of mechanical musical instruments are spending millions of dollars every day of the year in advertising. All this is a logical advertising asset for the teacher. The enlightened teachers take advantage of this and prosper thereby.



## Debussy

His Significance in the History of Piano Literature

By CAMIL VAN HULSE

This is your hour of magnificent opportunity, Mr. Teacher. The advertising expenditure of the musical instrument manufacturers is money in your pocket, if you will develop a spirit of cooperating with them and at the same time bring to your patrons the great truth that only by the actual study of an instrument is one able to get the peculiar mental training of priceless value that comes with executing music oneself upon an instrument.

Thanks to the talking-machine, the radio and the player-piano, the world is hearing more music than ever before. That means that everyone is becoming better educated in music in general. The time is ripe for you to act by utilizing these marvelous inventions—understanding them. Most of all, take advantage of the enormous publicity they are giving music, and get your own professional business in line for expansion.

## "The Seven Last Words"

THE TRAGEDY of Getsemane has always had an appeal to composers. "The Seven Last Words," as known to the world of music through the work of Haydn which was written about 1785 or 1786, had many informal precedents. In Spain Passion Week services commemorating the crucifixion were frequent. In Cadiz the Bishop made this service one of the most impressive ecclesiastical events of the year. The interior of the great church was shrouded with black hangings. A solitary lamp was the only illumination. The doors were shut at noon.

From the pulpit the Bishop read the last words. After each phrase he descended to kneel before the altar in silent contemplation. During this period it was the custom to have beautiful orchestral music performed. Haydn was commissioned to write this music. Intuitively realizing that this impressive service would be demanded in other churches, he wrote recitatives for the bass voice, for the "Words" spoken by the Bishop.

This work later became known as a Cantata, although it was properly a series of *Adagios* for strings, with vocal recitatives. The work became greatly in demand in various European cities. At one performance in Vienna a brother of Franz Schubert, who was a priest (Father Hermann), delivered the "Words."

"The Seven Last Words"—the Passion of Christ, have had many different settings, from Bach to Dubois, but Haydn's still remains greatly in demand in church services.

Dubois' gorgeous musical translation of the "Seven Last Words" has in modern times become one of the most demanded book in the literature of ecclesiastical music.

## A Remarkable Career

Just before Christmas Mr. Walter Damrosch sent a letter to the directors of the New York Symphony Orchestra intimating that he wanted to take things a little easier; and, rather than entirely lose his priceless services, they have made him the "Honorary" Conductor of the great organization of which he has been the director for forty-two years.

Conductors have come and conductors have gone—Seidl, Nikisch, Gerike, Mahler, Pauer, Safonoff, Muck and the long procession of notable men who have contributed so much to the growth of music in the New World, by bringing their erudition to the old.

In Damrosch who, despite his resignation, will by force of his natural energy remain active as long as he is with us, have a conductor who came to our country so early in life that his traditions and education are American in a very large sense. He is literally the first of the American conductors of wide renown.

Many of the greatest musicians made their initial orchestral American appearances under the baton of Mr. Damrosch. The list includes Paderewski, Kreisler, Saint-Saëns, Tschakowsky and others.

Americans have long since taken Walter Damrosch deep into their hearts. His accomplishments have been invaluable

in the field of music. Democratic and amiable, as well as forceful, he has not hesitated to step down from the "pulpit" and to carry music directly, personally, to the everyday man and woman.

THE ETUDE warmly congratulates Mr. Damrosch upon his career and notifies him that, no matter how great his desire to retire may be, his fellow citizens will have none of it—in fact, that we shall look forward for years to the wish of the baton we have long since learned to love so well.

## Scrapping the Piano

What do you expect of a piano?

Unlike a violin, a piano has a given life beyond which it must, like every other instrument in which a mechanism is a part, deteriorate.

There comes a time when even pianos of the finest possible makes are fit only for the museum or the junk pile.

Many "music-lovers," and, alas, many professional musicians, expect entirely too much of a piano. They keep on using instruments long past the time of their normal usefulness.

One cannot get fine results from a poor instrument. Bro-midic as this remark appears, it is a truth that is ignored by many musicians who should know better.

In the case of the student, a poor piano is one of the worst obstacles to progress. The student becomes discouraged, his sense of tone values and his sense of pitch deteriorate, and his whole outlook upon music is liable to assume incurable distortion.

If pianos were typewriters in a business establishment, under the careful scrutiny of men trained to get the best results at the risk of losing their jobs, thousands of pianos now doing service in private homes and in music studios would be junked tomorrow.

In all probability the reader of this article has an instrument that is kept in the home largely out of sentiment. It has been the family piano for so and so many years. If the ordinary appliances of the home were kept on the same principle (with the exceptions of *objets d'art*, antiques, rugs and so on), our homes would soon become junk shops filled with obsolete stuff.

Keeping a rickety, tinny, unmusical old rattle-box because of sentiment is like driving a 1910 flivver for the same reason. It is poor economy added to art torture.

Look over your piano. Ten to one it is long past the time when you should have purchased a new one.

## Cerebral Music

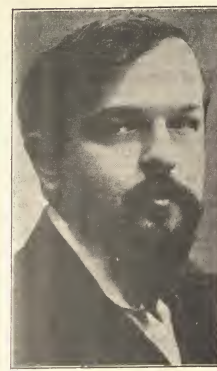
To what extent are we losing the picturesque in life?

Certainly, in one direction the lack of new musical works points to a decline of that element which adds so much charm to existence. We refer to cerebral music. Cerebral is not a part of the scheme of things in this sophisticated century. We are becoming a more and more matter of fact people. Even the ceremonies which we have inherited from our Anglo-Saxon forbears are apparently passing.

It was a ceremony, and a beautiful one, which led Handel to write his "Water Music." It was a pretty custom which ferreted royal torchlight processions. The torchlight procession remarkable but far less picturesque than the flaming torches. Somehow there is very little more to inspire the composer to him to compose a "Typewriter March."

The *Highland Fling* meant something when it was danced upon the hills in the striking costume of the glens. Transplant like a thistle in the conservatory—beautiful but out of place.

It is, therefore, quite clear that much of our picturesque music of the future will be historical resurrections and glorifications of ceremonials and forms of the misty and entrancing *Rigodon* of Grieg.



CLAUDE DEBUSSY

A COMPOSER whose pianistic output has the distinction of holding an absolutely unique position in the field of piano literature is Claude Achille Debussy, "French Musician."

We say "unique" for very good reasons: his music is at the same time *classical* and *ultra-modernistic*.

With the audiences of big cities, Debussy is indeed *classical*; very few are the programs on which his name is entirely absent; the fact that a conservative like Paderewski plays him is significant enough; critics take him for granted; with the public he is a matter of fact; some blasé audiences consider him even "lame"—almost antiquated. A conservatory student of Chicago or New York might go to hear a performance of a Scriabine symphony, a Stravinsky ballet or a Prokofiev suite in order to get a "kick" out of it, but he does not expect any more "kicks" out of Debussy's music. He knows his Debussy almost as he does his Chopin and Beethoven. For these people Debussy already belongs to the past.

On the other hand, if we move to smaller centers, we notice that Debussy's music still has retained with the public that flavor of exotism, that lure of the unknown, the unexplored. "Queer," "dissonant," "discordant," "ultra-modern," "classical" and kindred adjectives are in daily use with newspaper reviewers in connection with performances of Debussy's piano works; many are the concert-goers in outlying districts who find it difficult, if not impossible, to "see head or tail" to the cacophonous music. For these people—and statistics would show that they are by far the more numerous—Debussy still is a future.

Which, then, is the true standing of this man's music? Maybe it is premature to try to answer this question conclusively; only eight years have elapsed since Debussy's death; and history has shown that it takes longer than this to give the "view in perspective" which enables us to judge about relative greatness of persons and events. Still, we believe that it is possible to form a fairly good and just opinion of Debussy's music, provided a little intelligent study of his works is made. It is

an unaccountable fact that so little objective study has been made of his music; most of the essays written about it are chiefly *subjective* and contain little else besides personal impressions and opinions.

Almost every musician has heard or read about the "Debussy Proceed" which is said to be the use of whole tone scales. Yet it must be admitted that this is by no means his chief characteristic; were this his only innovation, he would surely (and justly) have been long since forgotten.

It will be the object of this article to discuss a few of the main characteristics of Debussy's piano music, to establish, so to say, his musical "family tree," and also to make his music better understood and consequently more enjoyed by music lovers. We shall try to show how logical and sane is the construction of it and thereby do away with the old belief that his music is "weird, full of irregularities, liberties and discordant effects."

First let us analyze a few of the most salient characteristics of his style of writing.

Critics with conservative tendencies always have had an easy way of disposing of any composer who came and disturbed their equanimity by his bold innovations; they simply declared his music to be "manufactured wholesales" on some system or procedure which was more mathematical than musical. So has it been often a reproach on Debussy that he builds his music on an arbitrarily manufactured whole tone scale. This reproach is wholly undeserved. Very few of his pieces are entirely built on the whole tone scale; in fact, only a few exceptional ones can be pointed out, for instance, "Cloches à travers les Feuilles," in which the use of this scale seems to verge on the extreme. Debussy simply made use of the whole tone scale wherever the results justified or demanded such use, just as we use the major or minor modes according to the effect desired.

Even as the major triad is derived from the minor scale, so is the augmented fifth triad derived directly from the whole tone scale. This explains the liberal use Debussy has made of this chord (type: C-E-G<sup>♯</sup>). To what splendid advantage he used it is seen in an example from the *Prelude* in "Pour le Piano."



The final cadence of this same *Prelude* gives a brilliant and effective illustration of the difference in color between the diatonic and the whole tone scale.

Another characteristic often found in Debussy is the writing out in full of one or more harmonies together with the fundamental tone. Anyone knows that a musical tone never sounds isolated, but always drags behind itself a whole "family" of harmonic overtones:

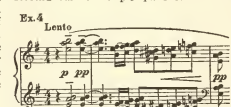


the first of which are the most pronounced. Debussy, instead of letting these notes sound for themselves, plays them outright

with his fundamental. Examples are rather numerous. The one quoted below is from "Jardins sous la Pluie."



Directly derived from the above principle, and in a certain way an extension of it, is the repetition of any chord on different fundamental notes. Examples of such "gliding" chords are very numerous and produce, especially in *pp* shade with *una corda* pedal, the most charming effects. We mention: "Minstrel," "La Terrasse des Audiences du Clair de Lune," "La Cathédrale Engloutie" and "Sarabande." The following quotation is from "Et la Lune descend sur le Temple qui fut."



This principle is by no means an invention of Debussy. On most organs one will find a series of "mutation" or "imitation" stops (Quintette, Cornet, Fourniture, Sesquialtera and so forth) which, if drawn, will produce not only the played note, but its third, fifth, seventh, twelfth, or even several of these simultaneously. The main difference between these stops and Debussy's effect is that the latter uses it almost exclusively in *pp* passages, whereas mixture stops on the organ should be used only in *f* passages.

These three last mentioned peculiarities in Debussy's style amply explain and justify the frequent successions of fifths, fourths and other intervals which caused conservative and purist musicians to raise their eyes to heaven in righteous indignation. After all, consecutive fifths, although absolutely to be avoided by the student in four-part harmony, chorales and counterpoint, are not so terrible. Be it remembered that the very first attempts at polyphoning recorded in history consisted simply in accompanying a given melody by a parallel series of tones at a distance of a fifth ("quintal") or fourth. Later on that distance was brought to a third or sixth ("faux-bourdon"). Be it also remembered that, as soon as any two consecutive tones are produced, Nature herself makes consecutive fifths through their harmonics.

Another rather frequent characteristic in Debussy's music is a succession of sec-

onds—"intentional wrong notes." Here is another principle that can be traced to the structure of the pipe organ. It is generally known that certain organ stops such as (*voir ceteris, vox angelica, sorda maris*) instead of being tuned to the diapason are connected to two rows of pipes one of which gives a tone slightly above and the other slightly below the real tone. This produces a wavery effect, particularly colorful if used in conjunction with some other stops.

This is the underlying principle of the writing of consecutive seconds on the piano: instead of writing a tone slightly above and below the real tone, the piano composer must take the instrument it comes, that is, tuned in semitones, and therefore can write the tones only exactly a half step above and below the middle tone. Examples of this are to be found in "Minstrel" and "Faux d'Artifice." In "Poissons d'Or," (without doubt one of the most remarkable piano pieces of the composer) this device is used for several lines at a stretch:



Another so-called innovation of Debussy which, to our knowledge, has been very seldom mentioned, is the use of *unresolved appoggiaturas*. Here is one of the strongest proofs that Debussy has merely continued and extended the rules set forth by classical masters, instead of breaking them, as



CLAUDE DEBUSSY MAKING AN ASSAULT ON CLASSIC MUSIC



has been erroneously maintained. All of us know the nature and function of an appoggiatura. Nobody will find fault with a composer for writing:

Ex. 6

Still, as a matter of fact, when the first appoggiaturas were used a few hundred years ago, there was a great deal of protesting done by the true purists. As musicians became used to the appoggiatura more and more liberties were introduced; for instance, as in the following:

Ex. 7

The appoggiatura was given the greater part of the time value, while the resolution came in on the last part of it (A); then the resolution could be delayed until the next chord appeared (B). Composers went even so far as to make the resolution of one appoggiatura become the appoggiatura for a new chord (C).

All this seems quite natural and clear to us, but in reality it has taken hundreds of years for our ears to get accustomed to such effects. (Remember the general protest that went up when Monteverdi first used a dominant seventh chord?) Now, if we want to go one step further in the use of appoggiaturas, what can we do? There does not seem very much left after C in Ex. 7. Yet, Debussy has found an ingenious way, consisting simply in omitting the resolution altogether, as in the following quotation, taken from "Poissans d'Or":

Ex. 8

Superficially considered, this passage looks very revolutionary indeed; but let us have a close look at it. The grace notes, being entirely ornamental, do not have to be considered in the harmonic analysis; neither does the run, which is ornamental in a pianistic way and which we will simply transcribe as a C-E-G chord. As for the chords on the first and third beats, we notice at once a double appoggiatura for Bb and Eb in the first chord, and F, G for F# and the second chord. In other words, instead of leaving these appoggiaturas unresolved, we write the chords in their original form, we obtain:

Ex. 9

A quite commonplace succession of triad and dominant seventh is it not? The same procedure may likewise explain unresolved

suspensions and other apparent liberties common in Debussy's piano style. It would be surprised to see how, with a little intelligent study, most anything that appears at first irregular and odd turns out to be just a slight amplification of some long established principle. Debussy has not overturned any existing rules; he has done only what Bach, Beethoven, Schumann and Chopin have done in their days—taken the existing rules and principles, somewhat widened their meaning and introduced his own original touch in their application. He has built on the same solid foundation that was built upon by the whole line of glorious classics headed by Johann Sebastian, Palestrina, and the great Netherlands school.

This much about the external characteristics of Debussy's style: quite a few more might be mentioned, but we leave these to such musician to find out for himself and to enjoy the satisfaction inherent in this kind of work.

Still, all of the above described characteristics do not make up Debussy's music. Many second and third rate composers since Debussy have used (and often abused) whole tone scales, successions of seconds, ninths, uninvolved appoggiaturas and so forth, without obtaining results nearly as beautiful as Debussy's. What is it, then, that gives this music the stamp of originality and distinction?

It is this intangible quality that distinguishes one man from another, that makes one man an aristocrat and the other a commoner, even though the former live in a garret and the latter in a palace. It is "le Génie Individuel"—the "Individual Genius" which cannot be imitated nor even defined. It is the man himself.

The very source of his inspiration differed from all others. Instead of sentiments, his music depicts sensations; instead of emotions, impressions. Debussy was too reserved to bare us his inner soul even through the medium of music. He tried only to embody his impressions in sounds and so to make us share in them. Symbolism, Naturalism, Impressionism and the other "isms" have been frequently used in describing his tendencies.

Nothing gives a more positive insight into the spirit of his music than a comparison in terminology of shading and nuances between the Romanticists and Debussy. Where the former use such directions as *con somma espressione*, *con passione*, *con ardore*, *delicatamente*, *con estremo*, *be-singando*, the latter uses such terms as *breve warming*, *far away*, *veiled*, and *like a transparent veil*. All of which appear strange to us, but which in the conventional Italian terms of expression.

An old, worn-out reproach that was frequently hurled at him in former years, is "Debussy's music has no melody." Truth is, Debussy's music is full of melody for those who can find it. Sometimes it is veiled under fertile and flourishing accompaniment designs; sometimes it is only "suggested" amidst a wealth of figuration; but always the melody line is there. We dare say that the musician who fails to find melody in Debussy's work is like the man in Bach's *First Prelude* ("Well Tempered Clavier") nor in Chopin's *Étude*, Op. 25 No. 12.

Debussy's work is divided into two periods, the first embracing his early compositions in which, together with influences of Grieg and the Russians, we detect early traces of his later development; and the second, in which he has definitely "found his own way" and fully asserts his originality.

Let us now consider the general influences which seem chiefly to have influenced towards forming Debussy, we mention:

1. The old French *clavierists* of whom Debussy was an ardent admirer and whose influence is apparent mostly in the structure, title and spirit of several of his pieces: *Prelude*, *Sarabande*, *Passepied*, *Menuet* as well as *Hommage à Rameau*.

2. Bach whose influence is at once apparent in the polyphonic structure of many passages.

3. Chopin who was the first composer to show us the subtle art of blending together distant tonalities almost without transition and with the most fascinating results. This art has been carried to a very high degree of perfection by Debussy.

4. Liszt of whom we are frequently reminded by the eminently "pianistic" writing. "Feux d'Artifice," for instance, is full of runs, chords, indeed whole passages that fall easily under the fingers. Lastly, considering Debussy's unusually refined sense of harmony, we could delicately, in the *Prelude* of the "Suite Bergamasque."

Ex. 10

First Harmonization  
Second Harmonization  
Third Harmonization  
Fourth Harmonization

he changes each repeat of the main theme. In this subtle play of harmonization he stands quite close to Grieg and Chopin. This is not the work of a mere musician, but of a truly great Artist.

Self-Help Questions on Mr. Van Hulse's Article

1. Mention three Debussy characteristics and justify their continuance.
2. What is the origin of the use of *accusate* records?
3. In what way did Debussy widen the scope of appoggiatura?
4. Into what two periods may Debussy's work be divided?
5. What three composers influenced Debussy's art?

### Setting High Standards

By Harry Henderson

We must all have standards in our work. These standards must be high. The player who seeks solatium is to develop into a level.

The student should always strive to overcome indifference and sloppiness. When playing, though the audience be small (consisting, perhaps, of but one person—your-

self), display the same regard for tone and accuracy that you would in playing before a hall crowded with thousands of people. You will find it great fun to imagine that you are some great pianist trying to move your audience with the fire of your performance. If the tones and the rhythmic rhythm will not do. Your audience does not like that. Of course, we cannot all be Hoffmanns and Paderewskis, but we can raise the standard of our work by trying to be.

### What Music Does to Youth

By R. Thur

Is music "bad" for adolescents? Here is an interesting view of music presented by Agnes Savill, M.D., in her book, *Musical Health and Character*.

The effect of music upon the normal youth of the nation must be briefly reviewed. I am bound to admit that careful scrutiny of this question is necessary on account of the part played by music in education. The immature adolescent ought not to be disposed to harmful or to the exciting influences. The opponents of a musical education contend that music makes an appeal to emotions, and that already, during adolescence, the emotions are too inflammable. In later years, they maintain, when the emotions have been cooled by contact with discipline and disillusionment, music may well be encouraged, in the hope of reviving the lost glow of youth. This last consideration certainly does not err. Moreover, it cannot be denied that youth, the emotions, are more readily called into being. To the usual deduction that these are cooled by the cultivation of games and the absence from education of all sources likely to excite the feelings, it only adds that music is not provided for the emotions of youth to work upon, is there not grave danger that fuel will be sought from and so to make us share in them. Symbolism, Naturalism, Impressionism and the other "isms" have been frequently used in describing his tendencies.

The dot at that time possessed four functions: that of augmentation or addition, alteration, division and diminution. At present, it is restricted to its original power of augmentation adding one-half of the note to its duration. Its former power of division developed into the modern *meno mosso* period, wherein the perfect (three beats) and imperfect (two beats) time adapted themselves to each other in this manner. Note the following extract transferred from Johann de Pres (1440-1521) into modern notation:

Ex. 3

The sixteenth note is sounded with the final note of the triplet, not as it would be if the figure occurred in more modern music. This falling of the sixteenth note with the third note of the triplet was no doubt transferred from the decadent *meno mosso* period, wherein the perfect (three beats) and imperfect (two beats) time adapted themselves to each other in this manner. Note the following extract transferred from Johann de Pres (1440-1521) into modern notation:

Ex. 4

These notes were not given as triplet groups in the original; but notice the quarter and eighth notes of the soprano appearing against only one quarter note in the alto on the first beat. This means! This gives the triplet rhythm, and, from there on, proceeds with extreme regularity and smoothness in triplet-rhythm with the strings and harp. The strings are struck with a heavy, inelastic peck of the fingers, usually from the wrist, the arm-staccato being used when necessary. *Martellato* notes are generally semi-staccato and often have the signs, *sf*, *sfz*, or *sfz*.

Of course, the *forte* *tenuto* notes are sustained sometimes by *rubato* effects but are actually true time value. The *mezzo-staccato* has a very short rest and the tones are nearly run together. In fact, on wind and string instruments, the tones are not detached entirely but are attacked with a slight emphasis which is immediately weakened. In piano playing mezzo-staccato notes are sustained for nearly their entire value with only a slight disconnection between notes.

The tones are clearly marked from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Ex. 5

The dot of prolongation after a final note is a measure was formerly often placed in the next measure, quite away from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Leopold Mozart, while not disapproving of the *rubato* in performance, thought that the choreography of the music should be such as to call for such rendering. We read in his Violin-book: "It would be well if this procedure of the feet were to be made very definite and exact; 1, for my part, have often made it so, and have expressed my intention by means of two dots, with a horizontal line above the first of the next following note." Even now, at times, we meet musicians, especially violinists, who indulge in this rubato style of playing, an undue license which will be dispensed with, as the present notation is sufficiently advanced to declare exactly the intentions of the composer. The triple dot was introduced by Wolfgang Mozart, the son, who extended his father's idea, one dot (literally, one dot) further, but its use is rare. However, we meet Beethoven of the same period largely addicted to using the double dot, as exemplified in the first ten measures of his *Sonata*, Op. 111.

Evidently, during its diffusion, the dot first passed from its original position of longest note merely to trail after another note whereby decreasing its own value to but one-half of that of the note preceding it. However, about a century ago, the dot was assigned to this lowly position (in the thirteenth century, that is) it was appearing as *fusus profectus* in the circle (C) as a sign of perfection (C) to designate major-perfect (three beats) and major-imperfect (two beats) time respectively. In respect to the fundamental two and three beats simply rhythm, modern notation has no note-form to represent the time-value of three notes of the next lower denomination, and so the dot has been less used than it would have been this necessity just as it was found to have this power during the measured music period.

The dot at that time possessed four functions: that of augmentation or addition, alteration, division and diminution. At present, it is restricted to its original power of augmentation adding one-half of the note to its duration. Its former power of division developed into the modern *meno mosso* period, wherein the perfect (three beats) and imperfect (two beats) time adapted themselves to each other in this manner. Note the following extract transferred from Johann de Pres (1440-1521) into modern notation:

Ex. 3

The sixteenth note is sounded with the final note of the triplet, not as it would be if the figure occurred in more modern music. This falling of the sixteenth note with the third note of the triplet was no doubt transferred from the decadent *meno mosso* period, wherein the perfect (three beats) and imperfect (two beats) time adapted themselves to each other in this manner. Note the following extract transferred from Johann de Pres (1440-1521) into modern notation:

Ex. 4

These notes were not given as triplet groups in the original; but notice the quarter and eighth notes of the soprano appearing against only one quarter note in the alto on the first beat. This means! This gives the triplet rhythm, and, from there on, proceeds with extreme regularity and smoothness in triplet-rhythm with the strings and harp. The strings are struck with a heavy, inelastic peck of the fingers, usually from the wrist, the arm-staccato being used when necessary. *Martellato* notes are generally semi-staccato and often have the signs, *sf*, *sfz*, or *sfz*.

Of course, the *forte* *tenuto* notes are sustained sometimes by *rubato* effects but are actually true time value. The *mezzo-staccato* has a very short rest and the tones are nearly run together. In fact, on wind and string instruments, the tones are not detached entirely but are attacked with a slight emphasis which is immediately weakened. In piano playing mezzo-staccato notes are sustained for nearly their entire value with only a slight disconnection between notes.

The tones are clearly marked from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Ex. 5

The dot of prolongation after a final note is a measure was formerly often placed in the next measure, quite away from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Ex. 6

The tones are clearly marked from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

## The Power of the Dot in Music

By EUGENE F. MARKS

LEOPOLD MOZART, while not disapproving of the *rubato* in performance, thought that the choreography of the music should be such as to call for such rendering. We read in his Violin-book: "It would be well if this procedure of the feet were to be made very definite and exact; 1, for my part, have often made it so, and have expressed my intention by means of two dots, with a horizontal line above the first of the next following note." Even now, at times, we meet musicians, especially violinists, who indulge in this rubato style of playing, an undue license which will be dispensed with, as the present notation is sufficiently advanced to declare exactly the intentions of the composer. The triple dot was introduced by Wolfgang Mozart, the son, who extended his father's idea, one dot (literally, one dot) further, but its use is rare. However, we meet Beethoven of the same period largely addicted to using the double dot, as exemplified in the first ten measures of his *Sonata*, Op. 111.

Evidently, during its diffusion, the dot first passed from its original position of longest note merely to trail after another note whereby decreasing its own value to but one-half of that of the note preceding it. However, about a century ago, the dot was assigned to this lowly position (in the thirteenth century, that is) it was appearing as *fusus profectus* in the circle (C) as a sign of perfection (C) to designate major-perfect (three beats) and major-imperfect (two beats) time respectively. In respect to the fundamental two and three beats simply rhythm, modern notation has no note-form to represent the time-value of three notes of the next lower denomination, and so the dot has been less used than it would have been this necessity just as it was found to have this power during the measured music period.

Ex. 3

The sixteenth note is sounded with the final note of the triplet, not as it would be if the figure occurred in more modern music. This falling of the sixteenth note with the third note of the triplet was no doubt transferred from the decadent *meno mosso* period, wherein the perfect (three beats) and imperfect (two beats) time adapted themselves to each other in this manner. Note the following extract transferred from Johann de Pres (1440-1521) into modern notation:

Ex. 4

These notes were not given as triplet groups in the original; but notice the quarter and eighth notes of the soprano appearing against only one quarter note in the alto on the first beat. This means! This gives the triplet rhythm, and, from there on, proceeds with extreme regularity and smoothness in triplet-rhythm with the strings and harp. The strings are struck with a heavy, inelastic peck of the fingers, usually from the wrist, the arm-staccato being used when necessary. *Martellato* notes are generally semi-staccato and often have the signs, *sf*, *sfz*, or *sfz*.

Of course, the *forte* *tenuto* notes are sustained sometimes by *rubato* effects but are actually true time value. The *mezzo-staccato* has a very short rest and the tones are nearly run together. In fact, on wind and string instruments, the tones are not detached entirely but are attacked with a slight emphasis which is immediately weakened. In piano playing mezzo-staccato notes are sustained for nearly their entire value with only a slight disconnection between notes.

The tones are clearly marked from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Ex. 5

The dot of prolongation after a final note is a measure was formerly often placed in the next measure, quite away from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Ex. 6

The tones are clearly marked from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Ex. 7

This form is now written with the use of the *te* (see b), though it was resuscitated to some extent by the late Johannes Brahms much "to the bewilderment of inexperienced performers."

The dot coming after a note upon a line is a procedure of the feet were to be made very definite and exact; 1, for my part, have often made it so, and have expressed my intention by means of two dots, with a horizontal line above the first of the next following note." Even now, at times, we meet musicians, especially violinists, who indulge in this rubato style of playing, an undue license which will be dispensed with, as the present notation is sufficiently advanced to declare exactly the intentions of the composer. The triple dot was introduced by Wolfgang Mozart, the son, who extended his father's idea, one dot (literally, one dot) further, but its use is rare. However, we meet Beethoven of the same period largely addicted to using the double dot, as exemplified in the first ten measures of his *Sonata*, Op. 111.

A dot to a limited extent, may be employed to shorten a note without disturbing its rhythmic evaluation. This is brought about by placing the dot above or below the head of a note to indicate a staccato manner of execution. On light bowed instruments such as the violin this is secured by the bow being allowed to drop on the strings and rebound by its own elasticity. Two varieties of this sort of playing—the *spiccato* (for rapid passages in equal notes), which is the ordinary staccato and is usually played with the middle of the bow with a loose wrist, and the *staccato* (for slow and longer and higher level of the bow) and generally employed when several equal notes are taken in one bow.

On wind and string instruments the intervening silence between the notes is obtained by the interposition of the tongue; in the human voice by an impulsive breath immediately needed. The *staccato* is very adequately represented by the repeated, *ha, ha, ha*; upon the harp or drum by an instant application of the hand to the vibrating string or drum-head. Staccato upon the piano is effected usually by a stroke (or falling hand) from the wrist, the hand being raised immediately after striking. In heavy passages, however, the weight from the elbow may be called into use; for light, finger passages the staccato is obtained through quick finger-flexion towards the palm of the hand.

The *Martellato* Stroke

WHEN A shorter or more acute staccato is desired, the effect is indicated by the dot extending into a short vertical, wedge-shaped dash. With the earlier writers the dot calls for a *sforzando* rather than staccato—the *martellato* of violin playing. Here the strings are struck (or "hammered") each tone distinctly, with a sharp, decided stroke made by a series of rapid jerks from the wrist, the bow at the same time being held from point to nut. On the piano the fingers are struck with a heavy, inelastic peck of the fingers, usually from the wrist, the arm-staccato being used when necessary. *Martellato* notes are generally semi-staccato and often have the signs, *sf*, *sfz*, or *sfz*.

Of course, the *forte* *tenuto* notes are sustained sometimes by *rubato* effects but are actually true time value. The *mezzo-staccato* has a very short rest and the tones are nearly run together. In fact, on wind and string instruments, the tones are not detached entirely but are attacked with a slight emphasis which is immediately weakened. In piano playing mezzo-staccato notes are sustained for nearly their entire value with only a slight disconnection between notes.

The tones are clearly marked from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Ex. 5

The dot of prolongation after a final note is a measure was formerly often placed in the next measure, quite away from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Ex. 6

The tones are clearly marked from the note, and was sometimes omitted by placing a note upon the very bar-line (a):

Besides such differences in staccato marks, the actual duration of notes so designated depends, to a large extent, upon the sort of notes the signs affect. A note with any staccato sign is relatively longer, for instance, than a quarter-note with a similar sign, as can be traced in the following:

Ex. 5

One becomes so engrossed with the idea of the power of dots after notes, due to their marked effect upon rhythm, that he is apt and up, and, at least dispare, the great power of dots in forcing a repetition, not only of a single note or measure, but even of hundreds of measures. The popular *Sonata Pathétique*, Op. 13, Beethoven, exhibits a repetition of one hundred and twenty measures.

Formerly the repetition of a single note was effected by setting dots above the note to indicate that the note was to be divided into that many notes. Thus a half-note with four dots above it indicates that it is to be played as four eighth-notes. The most remarkable sign of the violin has such markings to show the exact subdivision of the large note, and it is produced by extremely rapid alternation of the hand while the entire hand rotates upon the same note. This reiteration of the same note is secured on the piano through a rapid change of fingers, usually, 4—3—2—1 or 3—2—1, drawn towards the side while the entire hand rotates upon the wrist. However, when several notes are repeated simultaneously (such as a chord), the repeating effect is best obtained through a tremolo of the arm and wrist with the fingers resting upon the keys; then, with the weight of the hand controlled by the forearm, impart a rapid up and down vibration to the keys. This produces a regular and symmetrical result in the "Caccini's trill" or vibrato which is an alternate reinforcement and extinction of the note, a kind of staccato.

The *trill* is generally effected by two or four dots placed in the spaces of the staff, before or after a double-bar, termed a repeat, thus:

Ex. 5

Keep in mind that the double-bar may be written anywhere on the staff without disturbing the melodic rhythm; also, the dots always appear on the same side of the double-bar as the division of music to be repeated. Thus, the first sign (a) signifies a repeat of the portion of music between the dotted double-bars is to be repeated; the second and third figures, that the preceding and the following division is to be performed the second time. No doubt the average student thinks that the dots are placed indiscriminately, yet we have rules founded upon the usage of best composers governing their placement. In the large score, the sign is immediately weakened.

In First Division (strict)

In Minuet (Scherzo) First Movement (strict)

Both sections of the First Part

In D.C. *ad fine*, all repeats are ignored.

In D.C. *ad fine*, all repeats are ignored.

In D.C. *ad fine*, all repeats are ignored.

In D.C. *ad fine*, all repeats are ignored.

In D.C. *ad fine*, all repeats are ignored.

In D.C. *ad fine*, all repeats are ignored.







although both are fashioned from the same melodic material. At the same time, each piece contains some theme or figure from which, by its use in various forms, the bulk of the piece is created—or "invented."

In all of the "Two Part Inventions" the right hand or upper voice is the first to announce the theme, although a possible exception may be noted in the sixth (E major) in which it is perhaps permissible to regard the first two measures in the lower voice (or left hand) as being at least as important as the descending phrase on the upper voice. When ever and in whatever form this principal theme or figure appears, it must be emphasized sufficiently to attract the attention, but the other voice must not on that account be subdued to such an extent that its continuity is destroyed or even threatened.

Much of the effectiveness of polyphonic playing depends on this ability to shift the interest, as it were, from one voice to another without destroying the absolute coherency of any individual voice considered as a whole. This is largely a matter of the amount of tonal difference between the various voices, and it will be considered more fully when dealing with the "Three Part Inventions."

In order to emphasize the principal theme or figure, it is first of all necessary to recognize it no matter in what guise it appears. Figures are often transposed into different keys, a major figure often changed into a minor, and vice versa; furthermore, a change in one or two intervals in the construction of the figure during any of its reappearances does not destroy its relationship to the basic theme, nor make emphasizing it any less necessary in its slightly changed form. The student must be able to alert in order to recognize a figure which is "inverted" or appears in an inverted form, or to put it more crudely, "upside down!" Compare these two versions of the initial figure of the First Two Part Invention:

In the first place it will be noticed that they are rhythmically identical, a fact sufficient in itself to establish a strong relationship. In *b* (the inversion of *a*) we begin with four consecutive, descending notes as opposed to the same number of consecutive, ascending notes. The fourth note as also the first note of the next group, we have two ascending intervals of a third followed by a drop of a fifth, whereas in *a* there were two descending intervals of a third followed by a rise of a fifth. As the original figure may appear in any key, begin on any degree of the scale, and in any mode, it can be heard in either the major or minor mode and be permitted a slight change of interval or so, it follows that the same variations are also possible to its inversion. Therefore, the following:

must be considered also as an inversion of *a* in *E*. In order to preserve the continuity of each individual voice it is essential that a great deal of practice be devoted to each voice alone (each hand alone), its proper phrasing and dynamic shading being duly observed. It must be felt as a complete melodic stream which is not dependent on any assistance from its companion voice, to make it musically intelligent. Naturally the effect will be really satisfactory only when the two voices are combined, but a decided attempt must be made to hear each one as complete in itself. This is the very essence of polyphonic playing.

Although the proper method of interpreting the various ornaments to be found in these "Inventions" (and elsewhere) has no essential connection with polyphonic problems and therefore no proper place in this article, the mordent and the inverted mordent are so conspicuously sprinkled throughout these pieces that I am impelled to give a few hints regarding them. The mordent (*a*) and the inverted mordent (*b*)

imply a repetition of a principal note, separated by an auxiliary note, the auxiliary being below the principal note in the mordent and above it in the inverted mordent. The auxiliary note is separated from the principal note by a half-tone or a whole-tone, depending upon the degree of the scale on which it is used. In other words the auxiliary note must remain in the key unless it is specially marked to be played otherwise by the addition of an accidental to the sign.

Thus, a mordent on F will call for FEF if the piece is in C major, and the same sign will imply F Eb F if the key signature is that of C minor; similarly an inverted mordent on F will be F G F unless the key signature contains two more sharps, when it becomes F G2 F. Descending notes, in this manner, are specially indicated, as, for example:

The rhythmic figure of three notes created by the playing of the mordent (or inverted mordent) will vary somewhat, according to the tempo and context. It must be kept in mind that the first note of the mordent should invariably fall on and not before the beat. The two extra notes carried for by this ornament are in a sense parasites, as the measure in which they are to be played is complete without them, so far as its time-value is concerned.

Therefore, a certain amount of time must be taken—or robbed—from some note in order to allow the mordent to be played. The note so shortened must invariably be that over which the mordent sign appears. If the first two notes of the mordent are in order to allow the mordent to be played, the last note to strike on the beat, its time-value is subtracted from the preceding note; this is wrong. As a rule, the mordent is not necessary, and the note of the mordent (regular or inverted) should be longer than the others, but whether or not this is possible, and if so, how much longer it may be, will depend on the tempo of the piece and the length of time-value of the note to which the ornament is attached.

In *c*, the *b* on the third beat is sufficient long to support a mordent whose last note is considerably longer than the first two; also the *F* in the lower voice is long enough to permit of the three notes of the mordent being played before the next bass note (*D*) is heard. The tempo of *b* allows the last note of the mordent to be longer than the others; but, in order to be sure of the *F* in the lower voice, the last note of the mordent group will have to be played with the *D* in the lower voice. In *c*, the tempo is so rapid that we have no time to permit the last note of the mordent to be any longer than the preceding two.

It must be remembered that the notation used would be the same for *a*, *b*, and *c*, simply a mordent over *b*. The last effect (converting the mordent into a triplet) should be avoided, except when it is unescapable by reason of the rapid tempo and the shortness of the note desiring the ornament. Many students who are well aware of the rule calling for the first note of the mordent to fall on the beat, nevertheless fail to perform it accurately by attempting to accent the last note of the group, which generally compels them to allow it to fall on the beat, instead of after it.

The "Three Part Inventions" are also often in number and follow the same plan with regard to key, so that any piece in this set is in the same key as the piece bearing the same number in the "Two Part Inventions." The "Three Part Inventions" or "Compositions for Three Voices" should be considered in the same manner as the "Two Part"—horizontally rather than vertically—so that we comprehend any piece in this set as being the result of three separate and thematically complete "songs" (although all made from the same thematic material) heard at one and the same time. When speaking of the voices or parts it must be remembered that they are "numbered" solely with regard to pitch, and not in the order of their entrance: for example, the highest voice is called the first voice even if it enters last; the middle voice is known as the second, and the lowest as the third. They might also be termed soprano, alto (or tenor) and bass.

**The Tri-Color Pattern**  
AS WE NOW know, three voices instead of two, it is not necessary for each voice to preserve quite the same degree of activity as was the case in the former set. We are occasionally confronted by ascending hiatus or gap in the melodic stream, when examining each voice individually, in the shape of a rest, or a note considerably longer than its neighbors; but this interruption in the general flow is more apparent than real and need not be allowed to affect the continuity of the piece as an organic unit.

As it is of prime importance to preserve the impression of dealing with three separate and individually complete voices, it will be necessary to give each one alone a great deal of concentrated attention. This can best be accomplished in the following manner.

Play each voice alone straight through, hearing it as an unaccompanied and melodically complete unit. In order to preserve the impression of its absolute unity play it all by itself. The first voice with the right and second voice, which will be divided between the two hands for physical reasons, when the piece is being played in its complete form, should be played through with either one hand or the other. This will help to lighten the impression of its continuity. After this has been done, play the first and second voices together, leaving out the third voice; then the second and third together without the first; and finally, the first and third together, eliminating the second.

In doing this remember that neither hand should play more than a single note at a time; the hand must be considered as an incapable of sounding a double note. In other words, in the first measure the first voice will be played entirely by the right hand and the second entirely by the left; in the second the right hand will play the second voice and the left the third; and in the last case the right hand will play the first and the left the third.

#### Preliminary Fingering

A certain amount of practice will be required to gain certainty and fluency in this, but the result will be well worth the time expended on it. It will not be necessary, or even advisable, to adhere strictly in all cases to the printed fingering when practicing in these ways, as the fingering to be employed when the piece is completed will probably be complicated by the necessity of playing two notes in one hand. So far we have done no such thing, and the fingering used should be that which is most natural for the part concerned. We should be careful, however, to have really done no more to convert a "Three Part Invention" into three "Two Part Inventions," although the resulting effect will not be quite so complete as was the case with any of the pieces in the first set, as we have here in each case played only two-thirds of the whole. It is hardly necessary to practice the entire set of "Three Part Inventions" in this manner, but if this course is pursued in three or four of them, an insight into polyphonic construction will have been acquired which will be invaluable and really essential to the intelligent performance of contrapuntal works.

Now each hand should be practiced alone with the proper fingering. We here encounter for the first time the very real problem of playing two parts or voices with one hand. The pitfalls to be avoided can best be recognized by taking as simple an example as possible, examining the first and second voices in measures three, four and five of the *Three Part Invention in E major*, number six. Each voice, considered separately, sings five consecutive, descending notes. Play these two voices with both hands (the first as single notes in the right and the second as single notes in the left), first playing the right-hand voice and the left hand voice, then reversing this procedure. Each stream of five consecutive notes can be clearly heard. Now try to preserve the same effect of short two parts those studies in order to put some of the technical figures into their proper places. Once pupils are shown that these exercises enhance the playing of the music, so many friends request, they will study assiduously to learn them. One girl who "hated" exercises practiced the scale of E flat and A flat one hour every day for an entire week because she was to play them in a popular piece for "the girls at the club."

Nor will pupils neglect their lessons in their enthusiasm for popular pieces. When a pupil agrees to meet the teacher half way he usually keeps his word. Also, how much pioneer work the teacher who is not afraid to give a popular piece can engage in! He can show the pupils that many popular tunes are derived from the classics—can show that their very tunelessness is due to this fact. Here is the beginning of *Oh, How I Miss You, To-night!*

Here we are sometimes confronted by three voices, and the first voice is being played by the left hand, we are perplexed by the phenomenon of hearing occasionally three notes from three voices, and none of which is supposed to be capable of producing more than one tone at a time! Considered for a moment harmonically instead of polyphonically vertically

(Continued on page 188)

## The Art of Giving an Interesting Lesson

By ARTHUR A. SCHWARZ

THERE IS a way to interest pupils and to get them to enjoy practicing—on that, almost everyone is agreed. For it not only makes the music something vital but also inspires admiration for the teacher and confidence in him.

Let us first remember that children are hampered on all sides by popular music; and remember that, like grown-ups, they are imitative and gregarious. It is impossible to resist the will of the majority, and even at the movies, at the radio, in fact, on all sides, the strains of popular music are heard. So it is no wonder that every pupil tries to play popular songs and even asks the teacher, "Is it all right to play some popular music? My friends often ask me to play a popular piece for them."

Outside of the fact that a teacher's admonition not to play that "trash," is as effective to the pupil as the sign, "Do not touch. Paint," is to the small boy, the teacher errs in discounting popular music as unworthy of turning it to good account. No teacher can afford to ignore the desire of every pupil to be accommodating to friends. The teacher should consider the child's own wish. If big brother likes popular music and plays it, or if sister does the same, the small child will do likewise.

#### Lending a Sympathetic Ear

SUPPOSE THE teacher lends a sympathetic ear to the pupil's request to play a popular piece and then, as a reward, "If you will study your lesson faithfully I will not only finger your popular piece so that you can play it without faking, but I will also even put effects in your piece so that it will sound much better. But I expect you to go half way and do your share. That is only fair."

If the teacher plays a popular number with full harmony, scales and arpeggios, or adds some catchy musical figures, his ability will be greatly enhanced in the eyes of his pupil. It is a simple matter for the teacher to interpolate figures from the classics that will enrich any popular piece. By using figures from Czerny-Liebling, for instance, pupils can be stimulated to create those studies in order to put some of the technical figures into their proper places. Once pupils are shown that these exercises enhance the playing of the music, so many friends request, they will study assiduously to learn them. One girl who "hated" exercises practiced the scale of E flat and A flat one hour every day for an entire week because she was to play them in a popular piece for "the girls at the club."

Nor will pupils neglect their lessons in their enthusiasm for popular pieces. When a pupil agrees to meet the teacher half way he usually keeps his word. Also, how much pioneer work the teacher who is not afraid to give a popular piece can engage in! He can show the pupils that many popular tunes are derived from the classics—can show that their very tunelessness is due to this fact. Here is the beginning of *Oh, How I Miss You, To-night!*

Now take the opening melody in Chopin's *Nocturne in D flat*, Op. 27, No. 2.

Ex. 2

The key of *Oh, How I Miss You To-night* is A flat, but one can see where the melody originated.

Again, play the first strain of *Always*.

Ex. 3

Why, of course that strain comes from the slow movement of Chopin's *Fantasia Impromptu*. The popular song is transposed, and but one note of Chopin's melody is left.

Here is the Chopin tune transposed to the key of F:

Ex. 4

In the *Glow-worm*, full harmonies should be used wherever possible, if the pupil can play chords with ease.

A boy who refused to study music with anybody because he was interested in football harmonies in popular music. That boy has broadcasted *The Glow-worm* twice and it has been no trouble to get him to play Friml, Nevil and *The Polka Boat Song*. Next he wants the *Millery Polka* and the *Prelude C Sharp Minor*. The writer still sandwiches popular music in between the other music and is giving the pupil Czerny-Liebling, the *Glow-worm* and what he likes to study?

Let us start with *The Glow-worm* and give the introduction thus:

Let the measures 21, 22, 23 and 24 stand as written, but, when repeated, play thus:

Ex. 6

Measures seven and eight may be played thus:

Ex. 10

(Show that this figure is in a Chopin *Scherzo*, and have it studied rhythmically.)

Measures 13, 14, 15 and 16 of the same piece:

Ex. 11

Ex. 12

Right here the wise teacher will turn to Czerny-Liebling, Book One, and show how studies 57 and 58 help one to play this passage of *The Glow-worm* fluently.

In the last three measures of this popular piece the arpeggio of E flat is introduced again, thus:

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

Ex. 26

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

Ex. 26

Ex. 27

Ex. 28

Ex. 29

Ex. 30

Ex. 31

Ex. 32

Ex. 33

Ex. 34

Ex. 35

Ex. 36

Ex. 37

Ex. 38

Ex. 39

Ex. 40

Ex. 41

Ex. 42

Ex. 43

Ex. 44

Ex. 45

Ex. 46

Ex. 47

Ex. 48

Ex. 49

Ex. 50

Ex. 51

Here are some effects that my pupils practiced carefully in order to play them at their clubs.

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

Ex. 26

Ex. 27

Ex. 28

Ex. 29

Ex. 30

Ex. 31

Ex. 32

Ex. 33

Ex. 34

Ex. 35

Ex. 36

Ex. 37

Ex. 38

Ex. 39

Ex. 40

Ex. 41

Ex. 42

Ex. 43

Ex. 44

Ex. 45

Ex. 46

Ex. 47

Ex. 48

Ex. 49

Ex. 50

Ex. 51

Ex. 52

Ex. 53

Ex. 54

Ex. 55



# Getting Right Down to Business

By Florence Piché Foster

EVERY teacher feels impatient when he thinks of the time it takes to get a beginner "under way." Does he ever ask himself if he is having that pupil do unnecessary things? For example: Is he trying to teach him relaxation when he plays naturally in a perfectly normal muscular condition? Is he giving him wrist exercises when he already has a strong wrist, or extension exercises when he can over-stretch an octave? Does he waste time hunting big words with which to camouflage his ideas instead of extending them in the simplest, plainest and shortest way? The teacher who does not do this is the greatest offender when it comes to wasting less time.

Some pupils have a nervous habit of putting their hands down in their laps after each and every little thing they do or mistake they make, and it takes time to get them back over the keyboard each time it is done. Explain to them that they are paying you some questions and that interested pupil will always ask some questions and this should be encouraged; but some have a rather witty habit of asking each and every question they can think up in order that they may not too quickly grasp the fact that their lesson has not been well prepared. We will now consider some short cuts "to getting under way."

Have the pupil lay his hands down flat on his notebook with the fingers and thumb spread as wide apart as he can get them; then draw the outline of each hand and wrist and attach the date. As you proceed to examine his hand for weaknesses, put an "X" and number on the diagram wherever there is a weakness so that notes of the progress may be made at subsequent lessons. When the weakness is overcome the X's may be erased. This will serve greatly to increase his interest in his hands, which he has learned are his tools and must be kept in good condition in order to do efficient work. To show him his improvement in extension work, have him lay his hands over the old drawing with the thumb placed exactly where it was at first; then, spreading the hand as wide as possible, draw the new outline for the little finger and add the date, which will show a marked improvement in hand extension if the exercises have been faithfully used.

## Practical Hand Tests

After the diagram is made ready:

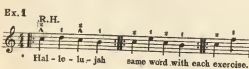
1st. Examine the pupil's hand to locate the weak joints. Find out which one gives way in the five-finger exercise is played with the hand in correct position. Then have the pupil play a scale, using the hand touch, with this one weak finger curved at both joints. Try this with each weak finger in turn.

2nd. See if the pupil plays on the side or joint of the little finger. If he plays on the side, have him take a good hand position over five keys, holding down 1, 2, 3, and 4, while he curves number 5 high and gives a strong stroke with it exactly on the point of the finger.

3rd. The fourth finger is always the weakest. If a trill is played in triple rhythm on 3 and 4 alternately, putting a strong accent on the first note of the triplet, it will strengthen the weak fourth. Use the triplet trill with 4 and 5 also. If the pupil listens to himself play with the accent used in speaking the word *merri-ly* he will get the triplet more easily. He must strongly accent the first syllable.

4th. Note whether the thumb have a good vertical stroke, playing independently from the third joint (not run). Place 5, 4, 3, and 2 in good position, holding down the keys so that the thumb may practice its stroke from the third joint.

The horizontal action of the thumb must be developed.



Ex. 1 R.H. H-d - lo - lo - j-h same word with each exercise.

L.H.

As the thumb is naturally inclined to accent, these exercises are designed to keep the accent off the thumb:

5th. If the pupil's hand is closely kept so that the fingers do not spread apart easily, the following exercise will show an appreciable improvement in two weeks:

of one hand sideways (just above the joint) between two fingers and slowly turn it so that it spreads the fingers wide apart. Hold it this way till you count five slowly.

(b) Next stretch them in this way in front of the ends of the white keys. Put the thumb and second finger in front of the ends of the keys. Then push and spread them till you feel a decided stretch. Count five slowly. Keeping the thumb where it is, let the second come up over the keys and place the third in position to be stretched with the thumb. Hold each pair till you count five stretching in turn, 1 and 2, 1 and 3, 1 and 4, and 1 and 5.

(c) Next, placing the little finger of the left hand on a key, play each finger in turn on every second key, holding each as you play till you have five keys down. If you cannot grasp five in this way, holding 4, 3, 2, down, let the fifth slip off and add the thumb. This exercise may be worked first from the little finger end, as it is easier.

6th. Test the strength of the wrist by having the pupil show how many times he can raise the hand perpendicularly to the wrist. Compare the strength of the two wrists and make a note of it, so that all progress may be registered later.

These exercises show results in the purpose for which they were designed quicker than any I have found in twenty-five years' teaching, and I hope they may help some of our fellow teachers.

A Great Time Saver for Practice Hour is what, for want of a better name, I call "Tacking." A mistake in playing, considered from a merely mechanical standpoint, is a wrong measurement of distance from one note to the next. If I have played every note in a selection correctly it means that I have measured the distance from one note to the next, all through the piece correctly. If I make a mis-measurement, I play a false note. On this premise, therefore, is established this simple rule for quickly correcting a mistake.

Take this above for example, I play it and forget to sharp F. I have measured the distance from E to the next note incorrectly. Placing the third finger on E and fourth on F sharp, I play them alternately several times, putting a strong accent upon F sharp every time. In this way I see, feel and hear the note corrected.

Years are wasted going back over long runs or phrases in order to correct one wrong note, while one merely has to begin with the last correct note struck and tack it securely to the corrected note with nothing but the right fingering. Wrong fingering would spoil the phrase, run or measure in which it occurs. If it continues to be wrong, correct it again, till it is mastered. The length of time it takes to correct it will depend upon the number of times it has been wrongly played. My pupils have used this plan with very surprising and gratifying results.

## Divide the Senses

In the playing of almost every piece of music we come to places where we have to divide our senses as it were. The hands are so far apart and it is impossible to watch both. Upon examining the passage more closely we find it possible to feel one part while we watch the other. We play one hand by the sense of touch and the other by the sense of sight. This plan is very readily adaptable to the playing of skips, which seem so difficult the first time we try them. The whole trouble lies in the person's trying to connect with the eyes the three notes of the skip which lie so far apart. Let us feel the bottom two notes with the correct fingers, then let the eyes be fixed upon the highest note only; then in one count or impulse play the skip. That is dividing the senses in one hand; but, in memorizing a passage in which the hands are very far apart, try each hand separately and decide which one can be most easily played by feeling only; then use your eyes on the other hand. The difficulty in playing a passage hand. It is a long time before the location of keys at the extremes of the keyboard, is passed over to the subconscious mind. When the hands have to play far apart and it is impossible to see both in a difficult passage; try this little scheme of dividing the senses. It will help over many a hard place.

## Mental Tempo

In all your teaching, do not forget that every pupil has his own tempo. It is natural for some people to think slowly, while others think quickly. After a few weeks with a new pupil the teacher ought to know that pupil's mental tempo. Present ideas faster than your pupil can take them in, and he is confused. Present the ideas too slowly, and his mind wanders and he ceases to concentrate. One of the best ways of attaining his tempo is to require him to bring four or five questions bearing on his last lesson.

## Graded Scrap-Books

By Helen Oliphant Bates

Every teacher should require her pupils to be in the studio five minutes before the lesson in order to warm up in winter, cool off in summer, and bring wandering minds to the lesson at all times. One means of making this wait interesting and profitable is to provide graded scrap-books for the pupils to read. The scrap-book for very young pupils should contain stories and verses taken from the Junior page of *The Etude* and other sources, and a few attractive pictures of composers and musical instruments. The scrap-book for children in should contain also stories, verses, and pictures, and in addition suggestions for practicing and short, easily understood articles on history, appreciation and instruments. The scrap-book for advanced pupils should contain classified and indexed articles on all branches of musical education.

## Quiet Practice

By George Coulter

When you begin to practice a new piece or study, play it with unusual softness, making each note just audible. This allows time for thinking out the notation and the least amount of distraction from noise, for the sounds that you make engage a part of your attention, and the louder and more obtrusively you play, the greater will be the deduction from the mental energy directed to the piece. Sounds, especially musical sounds, are seductive things that steal away your brains. Even the performing musicians when they are creating thunderous storms of sound have a tense struggle to keep their mind from losing its grip.

After having learned a piece, you may relax attention considerably, and give rein to fancy. But at the beginning think: afterwards, listen and enjoy.

## What Active Music Workers Are Thinking and Saying

*Speaking of sleep, do you know the story of the man who went to sleep at a concert and was wakened up by the usher? "You're snoring," said the usher; "stop it!" "Do I disturb the artists?" asked the man; "No," said the usher, "but your snoring so loud you're waking up the rest of the audience!"*—JANET FIDELMAN.

*It is no copy-book maxim, but sober truth, to say that to have appreciation of, and understanding for, art is to have one of the most genuine and common-sense positive forms of wealth which it is given to mortal man to possess.*—OTTO KAHN.

*A good many of the experimenters in modern music seem to me to be headed down blind alleys. They seem to be walking sideways. There is no convincing impression of progress or development in what they are doing.*—BENEDICT WALKER.

*"But any work of art that is to convey a message from the artist beyond the medium of the artist, can do so only when the artist is fitted to transmute the message, and while the artist knows things as a camel tell them. A small soul and a tiny mind cannot convey anything from the Emphyras. It is not your can hold a little cup of water, and no more!"*—CHARLES APIN.

*"I think the difficulty in using the pedals correctly and effectively arises from the student's lack of understanding the formation of the music. The piece must be analyzed for its construction, before the pedals can be thought of."*—OLGA SAMAROFF.

*"The brain and mind are one thing and technic is another. You may cultivate the fingers, the throat, or whatever else is used; but without brain and heart, there is no musical education."*—GEORGE W. CHADWICK.

# Viewpoints and Side Lights

By MATHILDE BILBRO

## Concerning Minor Keys

*THE ETUDE is pleased to announce that arrangements have been made with Mathilde Bilbro, one of the best known American specialists in juvenile musical education and the author of a great number of highly successful sets of studies and pieces, to present certain fundamental teaching problems of great interest to musicians.*

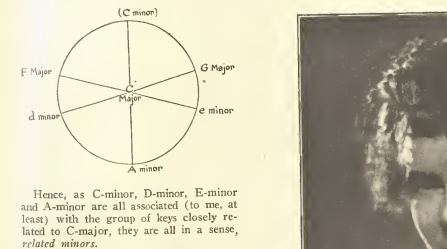
*As with all *ETUDE* articles we urge our readers to study closely and thoughtfully, and then shape their conclusions to fit their own needs. *THE ETUDE* does not pretend to present articles that are arbitrary in their conclusions. The field of musical education should be kept elastic and be continually adjusted to the needs of the individual.*

MANY OF my friends are piano teachers. In our discussions, points frequently arise concerning which teachers vary in their method of presentation. For example, not long since, in Miami, Florida, an excellent teacher asked me this question: "Would you call the minor scale based upon the sixth degree of a major scale the *related minor* or the *relative minor* of the major?"

To my mind this scale is both a *related minor*, and the *relative minor* of the major scale in question. Every key (or scale) has surrounding it a group of closely related keys, some of which are major and others minor.

C-Major, for example, is closely related to the keys based upon its dominant above (G-major), its tonic or parallel below (F-major), and the minor keys based upon the sixth degree of each major in the group (A-minor, E-minor, and D-minor). C-minor, the tonic or parallel below (F-minor), its dominant below (B-flat), and the minor keys based upon the sixth degree of each major in the group (D-flat, G-flat, and E-flat), might also be included, the close relation of the two keys being obvious, notwithstanding the widely different signatures.

The following small chart may be convenient for seeing at a glance the closely related keys:



Hence, as C-minor, D-minor, E-minor and A-minor are all associated (to me, at least) with the group of keys closely related to C-major, they are all in a sense, *related minors*.

## A Distinction

MERELY as a term of distinction from the other minor keys, I have found it convenient and practical to refer to the minor based upon the sixth degree of the central major key as the *relative minor*. It is obvious that the *relative minor* is in closer relation than the more indirectly related minors. The principle applying to any major key as a minor in one group may in another group be a related minor.

On this point opinions vary. As teachers, we can only present the matter to our students by whatever method seems to make the principle most clear—for the essential thing is not the method, but the understanding of a principle.

Into any of its closely related keys the central major key will easily modulate

For instance, the Editor in twenty years of varied teaching experience followed a method diametrically opposed to that which Miss Bilbro explains in this article. He found that it was simpler in the case of his pupils to teach the parallel minors as related to the major scale, rather than teaching the relative minors. That is, he taught C major and then C minor and not C major and then A minor. This method is fully explained in *Mastering the Scales and Arpeggios*.

Both avenues of approach have their good points and their weak points. It is important for the conscientious teacher to become acquainted with all legitimate means and then to use the one which individual experience proves to be best.—EDITOR'S NOTE.

Supposing major keys to be understood; if the student is of adult age both the relative and parallel minor scales may be presented at once. With signatures understood, it is not difficult to make clear to the mature mind the distinction between these scales—which is in name and manner of formation—and their identity, which is in tone. However, with younger students, it has always been a fixed principle with me to set forth the *casist* idea first.

Before advancing far in the understanding of minor scales it seems necessary to obtain some stable rule for establishing signatures. To the average young student it seems very much like placing the cart before the horse, when the first formula is a minor scale and then for a signature to fit.

## Getting Results

PERSONALLY, I have secured better results with students by presenting first the *relative minors*, and teaching the association of both a major and minor scale with the same signature. This gives the pure or *normal* mode of the minor as a basis, and makes plain the one signature for two scales. It is then not difficult to explain the necessity for raising the

seventh tone, thus forming the *harmonic mode*, and the subsequent development in to the *melodic*, and *mel-harmonic* (or mixed) modes. This alteration of the sixth and seventh tones does not, in the students' mind, conflict with the signature, because the latter has been established before these degrees were altered.

It acquires the rule that any signature may indicate a minor as well as a major key.

The seven sharps and seven flats signatures being rare, and the young student, being with these formidable keys, their study may be dealt with at a later period.

## Presenting the Idea

PRESENTING the *relative minor* first, by the simple rule of lowering the third of the sixth degree of the major scale, involves not only a good bit of obscurity as to signature (to the immature student), but also produces a *harmonic mode*, reversing the order of difficulty in constructing the four modes. It is simpler for the student to learn the pure, or *signature* mode, and then to construct the other signatures. Thus, at first by a short cut the *harmonic mode*, and find himself afterwards obliged to puzzle out some signature from which to find the pure or *normal* mode.

Then too, by this method we cannot establish a fixed rule, as we did in the case of *relative minors*. We can scarcely say that in any signature we may construct a *parallel or tonic minor*, for the reason that some keys are *major only*. Examples: D-flat, G-flat and C-flat.

While, of course, the teacher understands that we may cover the point by employing enharmonic keys, this sudden change of signature would be confusing to the unprepared mind of the student just beginning the study of minor keys. Many a puzzled little pupil—or even an older one—might say, "If you call it D-flat Major, then why not D-flat minor?"

Well, suppose we should consider *d flat* minor as a key, what would be its relative Major? F flat, naturally. Is F flat Major an established and recognized key? As a rule the student is not at all sure of understanding this explanation, nor to appreciate the use of enharmonic keys.

## A Practical Viewpoint

CONSIDERING such points, to me it seems more practical and consistent with general grading to introduce first the *relative minors*. Afterwards, when advancement warrants, it may be simply shown how *relative minors* are themselves *tonic minors* in other signatures; and, with a little further advancement, gradually becomes clear why a few keys are treated as *major only*, and a few as *minor only*, from point of signature. When a student knows, and can recite, the *signature* (major and minor) as readily as he recites a multiplication table, there is no trouble in making clear to him *enharmonic changes*.

MATHILDE BILBRO



One more point regarding certain terms as applied to minor keys. Another teacher says, "About the signature mode of the minor—I hear it called *pure*, and *normal*, and *natural*." Is one term better than another?

As to which term is used it really matters little. Personally, I use the term *pure* or *normal* in preference to *natural*, for no other reason than this: The term *natural* has been applied to another very different scale, viz: *The Natural Scale* which is based upon the law of vibration, and which proceeds from a given tonic, in a succession of perfect fifths. This scale is always essentially major.

None of the points in this article is set forth as the only, or infallible method of presenting the musical ideas in question, but simply as a means by which in my teaching experience I have gained most satisfactory results.

#### Self-Test Questions on Miss Billro's Article

1. What keys are nearly related to C major?
2. What is the distinction between a "related" minor key and a "relative" minor key?
3. Through what chord may we readily modulate into any "related" key?
4. Should the "relative" or the "parallel (tritone)" minor scales be taught first, and why?
5. What simple rule will change a major scale to its parallel minor?

#### A Bugbear Turned Out Account

By Ruth L. F. Barnett

How the music teacher dreads the summer vacation week! It means broken appointments, halfhearted lessons and loss of income. If he gives one week's vacation, he must spend the next two gathering up loose ends. If he attempts to have lessons go on as usual, he is besieged with excuses from pupils who cannot keep their appointments.

Recently the writer tried using the vacation week for examinations. The information gained more than made up for the loss in practice. No advance information was given out except that the test points, so there was no dread of failure nor grind of preparation. When the pupils came for their regular appointments, five questions were given based respectively on hearing, knowledge of keys, coordination of brain and hand, reading above and below both staves, and counting.

A chart on which the result of the test was recorded showed not only the strong and weak points of each pupil but of the class as a whole. The fact that several pupils failed on the same question led to a checking up of the method of presenting that point with the result that a shorter way was found leading to more thorough comprehension. Since then, during the spare moments of the lesson period, reference has been made to the chart to clear up those questions not satisfactorily answered.

Such a test must be made to fit in with what a teacher requires of his pupils, but the following suggestions may be helpful:

1. Correct and logical naming of notes heard in groups based on scales and triads.
2. E sharp is the sharp farthest to the right in a certain key signature. Name the notes of that scale.
3. With correct fingering play the scale of C, up and down two octaves, omitting E. One trial only.
4. Locate on the keyboard from four directions the notes one, two and three lines above and below either staff.
5. Exercises with a variety of note-values to be counted, not played.

If the teacher will make his questions comprehensive enough, and if he has patience to explain away the difficulties afterward, he will surely bring about a worth-while improvement in the musical intelligence of his pupils. Thus the disadvantages of a vacation week will be more than offset by its benefits.

#### An Excellent Program of Compositions by American Women

Prepared by Clifford Bloom

- I Piano: Prelude and Fugue, Op. 81 Mrs. H. A. Beach
- Songs: Pierrot ..... Jessie Johnston My Balmie ..... Kate Vannah Lullaby ..... Agnes Woodward
- III Piano: La Coquette ..... Mana Zucca Polish Caprice ..... Mana Zucca Scarf Dance ..... Cécile Chaminade
- IV Violin: Hungarian Camp Song ..... Helen Ware Hungarian Love Song ..... Helen Ware Valse Joyeuse ..... Theodora Dutton
- V Piano: Tarantella in A Minor ..... Anna Priscilla Risher Intermezzo ..... Paula Szalit Impromptu ..... Lily Strickland
- VI Songs: I Would Send Thee a Rose ..... Florence Turner-Maley Near the Well ..... Kate Vannah
- VII Piano: Valse de Concert ..... Mary Helen Brown Etude de Concert ..... Fay Foster (Reprinted from "Better Homes and Gardens")

#### Sharps and Flats Contest

By Helen Oliphant Bates

A "SHARPS AND FLATS CONTEST" forms an incentive to practice each item of the lesson assignment. Sharps are awarded for each well prepared item of the lesson and flats are given as demerits for each unprepared item of the lesson. A specified time limit, preferably about one month, is set for the contest, at the end of which time a prize is awarded the pupil who has the largest number of sharps. Two sharps must be deducted from the number of sharps for each flat received.

The list of points is optional and may be varied to suit the needs of the individual teacher, but a sample list is appended as a guide:

- 25 sharps for each piece learned within the time limit of the contest.
- 10 sharps for each piece reviewed or completed within the time limit of the contest.
- 10 for each duet entirely learned.
- 5 for each duet partially learned.
- 5 for an essay on a specified or optional musical subject.
- 5 for each written lesson.
- 3 for each study.
- 1 for each scale or technical exercise.
- 1 for each exercise in transposition or melody harmonization.
- 1 for each hour practiced.
- That may be given as follows:
  - 1 for each lesson missed.
  - 1 for tardiness.
  - 1 for each unprepared item of the lesson assignment.
  - 1 for each mistake.

#### What Music Is Doing for College Students

Music has become an indispensable part of college life. It is of inestimable value to the college proper, and of great material and spiritual benefit to the student who takes an active part in it. This is the composite sentiment of nearly two hundred presidents of American colleges and universities and heads of music departments in institutions of higher learning who contributed to a survey of college music just completed by the Corn Music Center. The survey shows that musical training in colleges has doubled in popularity in ten years.

Music not only adds color to college athletic events, supplements and rounds out the varied activities of the campus and assembly hall, but also is of distinct advantage to the members of the glee club, the sextette, the college orchestra, band or whatever other organizations may be functioning within the college, in the opinion of these college executives.

Great stress is laid by college heads on the benefits of musical training in character building, the survey revealed. Fully one-fifth of the college executives who contributed the results of their experience to the survey considered this the best argument for music in their college or university. Others mentioned the social and cultural advantages accruing to the music student, the effect of music on the student's taste for art, music as an aid toward developing clear thinking, improving the discipline and enhancing the student's power of concentration, as well as making for better team work and sportsmanship. The value of music on the campus as an outlet for surplus energy and as a help in getting many youths, through school, was brought in by several.

All but three of the colleges represented in the survey find their musically trained students more efficient in their studies than those not so trained. "They usually make grades above the average," is the experience of Bethel College in Tennessee, and DePaul University at Chicago finds "musically trained pupils at the top in their studies." At Wesley "our best musical students are invariably those having honors in academic studies," and at Lombard College, Galesburg, Ill., "the students in our music school are all above average in their academic work."

That music is the greatest deterrent to crime, is the opinion voiced by the dean of the college of music of New York University, who wrote: "If we were to organize a band or orchestra in every public school, high school, college, university, boys' or girls' club, or place an instrument into the hands of every boy or girl at an age when understanding and appreciation become evident, so that the child's mind is aroused sufficiently to make him want to excel in the instrument which he likes best, I believe that we would have in from ten to fifteen years, from fifty to seventy-five per cent, *less dope fiends, criminals, gamblers in the United States.*"—From the Boston Transcript.

#### Haydn's Opinion of Esterhazy

THAT Haydn was neither stupidly unaware of the disadvantages nor crassly unappreciative of the advantages of his secluded life at Esterhazy cannot be doubted when we read the following from Brenet's biography of the master:

AS THEY SEE IT IN GERMANY  
Carlson. Father, what kind of a suit is this?  
Father: That is a suit made for the leader of the Jazz Band.  
From *Filzigende Blättchen*



He wrote to "the noble, esteemed, and excellent Frau von Genzinger" after a woman's visit, "I found everything upside-down at home. For three days I have not known whether I was master director or musical lackey.... My pianoforte, which formerly I loved so much, was capricious, disobedient, and irritated rather than calmed me. I could scarcely sleep. I was tormented with dreams. The best of them was when I thought I heard the opera *Le Nozze di Figaro*. The wretched north wind woke me and nearly tore my nightgown from my head. In three days I lost twenty pounds in weight, for the excellent Viennese food is far away.... Here, at Esterhazy, nobody asks me, 'Will you give me a chocolate with or without milk?' 'Do you prefer your coffee black or with cream?' 'What can I offer you, my dear Haydn?' Will you have a vanilla or a pineapple meringue? If I only had a bit of good Parmesan cheese, especially on fast days, to help down the macaroni and spaghetti!"

On the other hand, he said "with all sincerity to my friends of old age: 'My practice was always excellent with my work. Not only had I the encouragement of his constant approval, but being at the head of an orchestra entirely under my orders, I was able to make experiments and try effects. Cut off from the rest of the world, I had nothing to worry about, and I was compelled to be original.'"

#### Sounds from the Flowery Kingdom

This Chinese instrument, still used in this day, known as the *Kin*, is believed to have been invented by Fo-Hi, one of the first great legendary leaders in China. The Chinese believe that the mythical king, Fung-Huang, invented their scale of half tones and whole tones. The male invented the whole tones and the female the half tones.

The Chinese had books upon music eleven centuries before Christ. The Chinese King or "string piano," a collection of suspended stones struck with a mallet, dates from 2300 B. C.

The Japanese had a high regard for music, and it was customary for their diplomats to sing their missions instead of speaking them.

The Chinese are said to have had eighty-four scales while the Hindus had one hundred and thirty-two.

## Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

### Part IX

#### Sonata XVI, in G, Op. 31, No. 1

WHY THESE THREE brilliant Sonatas should have been bracketed together as one work no mortal can say. They are perfectly independent compositions, having nothing in common but their authorship; but it was a matter of the time, when composers were in the habit, to group their works thus. String quartets were usually published in sixes and Sonatas in threes, but no one could tell why—except to friends of old age: "My practice was always excellent with my work. Not only had I the encouragement of his constant approval, but being at the head of an orchestra entirely under my orders, I was able to make experiments and try effects. Cut off from the rest of the world, I had nothing to worry about, and I was compelled to be original."

It is worth while pausing for a moment to consider the *rationale* of the matter even though you may be a composer. When composers first discovered that, in order to make a satisfactory piece of any extent, it was best to make the second half of the discourse in the key of the dominant, and were only following the dictates of common sense. To get the greatest contrast and relief to the key of C major, for instance, you put your next portion of the music in the key of G—firstly, because the notes of that key are as far away as possible, yet in close relationship to your starting key, secondly, because it gives you something to do to get there, which, when accomplished, you can, without any effort, drop back to your original key.

The reason why the subdominant does not do for a secondary key is that, though easier to get into, it is difficult to leave. Now the human mind finds it a far pleasanter conception to make an effort and then relax than to fall down an easy way and have to get back by an effort. Most musicians feel the truth of all this without putting it in dry words, but I always think the most delicate instincts of our nature are none the worse for having a searchlight thrown on them occasionally.

Now let us turn to "Op. 31, No. 1."

#### A Whimsical Theme

THE OPENING subject is a thoroughly whimsical one. I have sometimes wondered whether the train of thought leading to its conception in the composer's mind was not somewhat as follows:

"Confound those unmusical wretches of pupils who persist in playing the left hand always before the right! I know what I will do. I'll make a subject in which the right hand shall always come before the left; then they'll have to mind their 'P's and Q's'."

It is only a fancy, but some such whim may quite probably have given rise to the idea, for see how persistently he rules it in!

His next joke—one which is rather a favorite with him—is to make a conventional "bridge-passage" and to render it useless by coming back and repeating the subject. Then without any effort at all he gets to a chord of F sharp, which makes

the starting key of B an inevitable choice for his second subject. Then he apologizes, as it were, for his boldness, by changing to B minor and repeating every B major phrase in B minor, when it becomes apparent that B minor being the relative minor of D major, his departure from convention has very little in it, after all.

Comprehension of this matter is necessary, as it affects the proper performance of the Sonata. And when the subject comes in the bass it is not always easy to make clear the course of the harmony. Beethoven was very slow to give up the old silly custom of retaining the original key-signature whatever happens, with the consequence that many players fail to grasp the harmony of the piece as a whole.

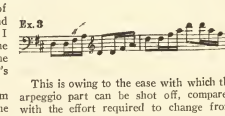
There is a place (91 to 96) which is impossible for people with ordinary hands to play as written; the stretches are too great and the tied quarter-notes cannot be sustained with the pedal very well. But they can be managed thus:



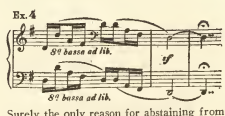
I suppose I hardly need warn you to listen to the middle part, to make sure that the assistance of the left hand is given in the right shade of tone. At 104, too, there is a crescendo of arpeggio measures suddenly cut off in Beethoven's favorite way. Of course it should be indicated in this manner:



The union passages in the middle part (136-169) need care in the holding together, because whatever is smooth for the one hand is generally awkward for the other. The arpeggios with repeated first notes are apt to get uneven and to sound like this:



This is owing to the case with which the arpeggio part can be shot off, compared with the effort required to change from fifth finger to thumb. In the recapitulation the second subject, which was in B, now appears in E major and minor, where the return to G is easy. Then, as a *Coda* we have the Union arpeggio once again. I think it is terrible on this occasion, if not at 43, we might venture to play it thus:



Surely the only reason for abstaining from so doing was the short compass of Beethoven's piano!

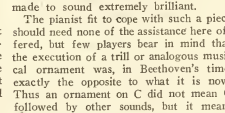
Then I ask you to notice the curious phrase which follows:



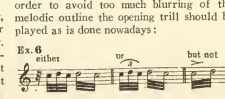
It stands alone, like somebody left out in the cold, and has no counterpoint. When the Sonata was first printed the editor inserted four added four measures on G4 harmony. It is said that, on beholding the impudent interpolation, Beethoven went into one of his frenzied rages and had the whole passage cancelled. Well, my private opinion is that Beethoven committed an oversight and was too proud to admit it. Had the editor eliminated the four measures instead of trying to make an excuse for the blunder, he would have done wisely still, but, no doubt, Beethoven would have been just as angry. There are twenty-six measures of alternate dominant and tonic ending after that, which ought to have been enough for any man; and we have had a dominant arpeggio of eight measures. I can see no point in the isolated phrase. But there! It was a whim, and the whole movement is whimsical and eccentric.

The *Adagio*, on the contrary, is as serious as such a thing can well be. It is in *Rondo* form, which causes it to be strangely long and to harp upon its slender stock of harmonies till we wonder how Beethoven could dare to keep on with them. But in the hands of a good player the elaborate ornamentation of the chief subject may be made to sound extremely brilliant.

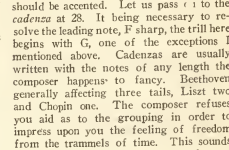
The pianist fit to cope with such a piece should need none of the assistance here offered, but few players bear in mind that the execution of a trill or analogous musical ornament was, in Beethoven's time, exactly the opposite to what it is now. Thus an ornament on C did not mean C followed by other sounds, but meant other sounds *instead* of C. Certain exceptions had to be made to this rule, such as the example now before us; and in any case the execution of a trill by an able player was so swift as the hearer scarcely had time to tell which was the accented note. But to the player it makes a world of difference whether the trill in the bass at 9 proclaims itself as D, C, or C, D. In the first case the trill is a blur of the melodic outline the opening trill should be played as is done nowadays:



In the repeated sixteenth-note chords (very light and chattering) the left hand had better play all three notes, at least for the third beat 43 and 47; and there is no reason why the right hand should save itself the unnecessary trouble of the repeated sixteenth-note. May I venture to point out that in the third group of 42 the D flats will sound much better if altered to E flats? In Beethoven's time it may not have mattered so much, but on the modern piano the doubled and unresolved dominant seventh sounds very bad.



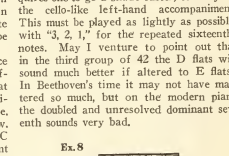
The distinction will seem, to the beginner, a trifling one, but to the artist there are such things as trifles. After all, the rule is a very sensible and obvious one; it is a development of the *appoggiatura* idea—a dissonant note, accented indeed, but proclaiming itself as outside the harmony, but being indicated as a small note or other sign. So the rule that all ornaments should be accented. Let us pass to the *cadenza* at 28. It being necessary to resolve the leading note, F sharp, the trill begins with G, one of the exceptions I mentioned above. Cadenzas are usually written with the notes of any length the composer happens to fancy. Beethoven generally affecting three tails, List two and Chopin one. The composer refuses you aid as to the grouping in order to impress upon you the feeling of freedom from the trammels of time. This sounds very plausible but it is not humanly possible to utter fifty-four notes all in one undivided group. The passage in none the less free for being thought of as nine sets of thirty-second notes; and the only trouble is likely to be caused by the tenth (cadential) group being written in notes of double the value of the others, the meaning being *ritardando* down to the length of sixteenth-note. The passage looks a trifle incomprehensible if written thus:



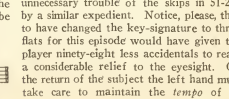
List originated the expedient of making cadenzas in rhythmic groups, but interspersing the sixes or eights with sevens. This added considerably to the difficulty of learning them and did not particularly conduce to the effect.

The "central episode" in C minor requires one to go a shade faster, to carry off the collo-ly left-hand accompaniment. This must be played as lightly as possible, and the sixteenth-note trill in the right hand should be played as a trill, not as a series of sixteenth-note chords. May I venture to point out that in the third group of 42 the D flats will sound much better if altered to E flats? In Beethoven's time it may not have mattered so much, but on the modern piano the doubled and unresolved dominant seventh sounds very bad.

In the repeated sixteenth-note chords (very light and chattering) the left hand had better play all three notes, at least for the third beat 43 and 47; and there is no reason why the right hand should save itself the unnecessary trouble of the repeated sixteenth-note. May I venture to point out that in the third group of 42 the D flats will sound much better if altered to E flats? In Beethoven's time it may not have mattered so much, but on the modern piano the doubled and unresolved dominant seventh sounds very bad.



In the repeated sixteenth-note chords (very light and chattering) the left hand had better play all three notes, at least for the third beat 43 and 47; and there is no reason why the right hand should save itself the unnecessary trouble of the repeated sixteenth-note. May I venture to point out that in the third group of 42 the D flats will sound much better if altered to E flats? In Beethoven's time it may not have mattered so much, but on the modern piano the doubled and unresolved dominant seventh sounds very bad.

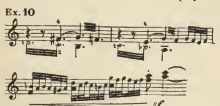




rather fatiguing double-note accompaniment, playing it, however, very delicately and unobtrusively. The second cadenza is as different as possible from the first, and it is plain that the trill with which it starts is this time to start with A, the cadenza grouping itself naturally into four, (although it is true that the first twenty-four notes might be taken as four sixes instead of six fours). When it comes within the approximate note-values would be—



If you find the three ornamental groups of eleven notes in measure 97 perplexing, tick the notes off with a pencil as 3, 4 and after practicing and then practice a few times you will easily catch the rhythmic accent. The trills at 101-3 are best played:



From here to the end is terribly apt to drag, owing to the lack of variety in the harmonic progressions, so you dare not let the time down. Reserve a *salottissimo* for the penultimate measure, after you have previously done your utmost in the way of *diminuendo*.

And if you don't hear any of your audience cough or fidget before you reach the end you will know you are a really good player.

The last movement (*Rondo, Allegretto*) would be terribly difficult if you played it as it is marked—two beats in a measure. As is so often the case it seems quite practicable for the first couple of pages, but at the first return to the section (66) you begin to wish you had not been so glib, and eight measures later you find yourself quite "done in." Beethoven has ornamented the copy with slurs which, as far as practical utility goes, would much better have been omitted and replaced by the word *legato*.

3. How can this particular difficulty with the interpreter of the *Adagio* be met?

4. How did the trill of Beethoven's time differ from that of the present?

5. Who first wrote cadenzas in rhythmic groups of notes?

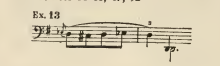
Good Use of Catalogs Brings Rich Dividends

By Geneva Hibbard

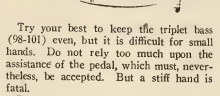
Musical catalogs, supplements and circulars are indispensable to those of us contemplating a musical career. On a certain day, set aside for writing or answering letters, "amateurs" will well do to check off at least six publishers from whom catalogs are desired. Each week a new set of names may be selected. By using all the coupons possible, letter-paper may be saved and advertisers gratified.

After a goodly collection of catalogs and circulars have been gathered by this means, they may have it kept up-to-date by asking for the entry of their names on the regular mailing list. The music dealers and publishers are only too glad to keep patrons supplied with free literature as an aid in their business. But, when once the catalogs have been received, it is of still more importance that they be read and make use of at every opportunity.

murmurs softly on. It is advisable to make the crescendo in 44 only a slight one, not to spoil this effect. The exciting right-hand passage which follows is all very well and effective for him, but restrains his ardor a little at the two sadder pianos 61 and 63 out of consideration for 66. Fortunately its running passage lies easily for the hand; it must be executed quietly, so as not to overpower the right, which must be careful not to hurry. It is a slight but welcome relief to the broken octaves which follow, to play the middle G at 76 with the right hand. As the first quarter-note of the opening subject is meant always to help a *diva* octave, it should be careful not to play it with the thumb, as is actually marked in most editions. It may be natural to do so, but why risk spelling the phrase? Mark in a 3 to the first note of 83, 87, 92.



and also the corresponding 149, 153.



Try your best to keep the triplet bass (98-101) even, but it is difficult for small hands. Do not rely too much upon the assistance of the pedal, which must, nevertheless, be accepted. But a stiff hand is fatal.

The occurrence of the subject in octaves at 114 is a nice test of your technique. Both hands must be as light as possible and the slurs must not be allowed to betray you into a *forte* for one moment.

The capricious tricks in the winding-up of this movement should need no comment or explanation. Either you see the humor of them or you do not. In the latter case you really better not attempt to play this very whimsical *Rondo*, but turn your attention to something more serious.

Self-Test Questions on Mr. Corde's Article

1. How are the *Sonatas, Op. 31*, related to each other?

2. Why is the dominant key especially effective for the second subject of a musical work?

3. How can this particular difficulty with the interpreter of the *Adagio* be met?

4. How did the trill of Beethoven's time differ from that of the present?

5. Who first wrote cadenzas in rhythmic groups of notes?

Have you ever polished a piece of the family plate? Has your father ever asked you to clean up the old shot-gun before putting it away for the season? It is easy enough merely to put a shine on the exposed parts, and, if you are not interested in your job, this is probably what you will do.

But you will discover that you cannot satisfy your parent's critical eyes by a mere surface dusting. The word of approval depends on the amount of work you have spent hours and hours over, crooks and corners.

How do you go to work when your teacher assigns a new piece or study? You take it home and play it over. You then start at the beginning and play it over again. The next day you attack it in exactly the same way beginning at the first note and playing through to the last with no study of the hand stops. Then, by the

by the teacher herself) regardless of differences in hands and mental equipment, is a fault rather of ignorance than of carelessness, and arises from the fact that the teacher and all the best normal teachers prepared for the teaching.

Students of to-day—teachers of the future—may be aided by an explanation of the study of Corde's is advanced, and by Tausig or Clark's are advantageous for tightly bound knuckles. At all times the key of the exercises should be explained. This procedure will truly educate the student beyond the mechanics of playing and will develop him into a teacher who will be able to follow his profession by reason rather than by instinct.

Putting a pupil through a certain list of studies (the same as those taken formerly

himself as being against the piano as it "takes too long to learn."

Casualty I remark that I may stop in at their home some evening very soon. At their home I play *The Frog's Carnival* by Johnson and *The Dancing Bear* by Ewing (published in the *ET* last year). These are the best descriptive numbers I have ever used.

When James' interest again relaxes, I suggest that as story is he masters the last cell he will be ready for a book of very pretty pieces, and when the first one is well learned, he may play the selection in the primary room at Sunday School. (In a small town such matters are easily arranged.) The idea of a public appearance which has charm, and the pupil progresses and improves.

Soon he does play correctly and softly a little solo in public—only four or five lines, to be sure, but quite enough to show his parents and friends.

Then the little pupil settles down to regular work and practice.

Playing For an Audience of the Great

By Julia Stone Carson

A "let's pretend" game may be played in the lesson class. Each pupil is told to pick out some noted musician or person of prominence and imagine the pupil who is waiting line to play at the piano is that person. He has a long line of people to hear the music and is keenly interested in the success or failure of the performance.

## Dusting It Over

By F. L. Willgoose

time the piece should be thoroughly learned, you find there are runs which are clumsily executed, chord connections which are disjointed and measures which are painfully dragged while you search for the correct notes.

You have merely dusted over your piece. The easy parts are fairly well learned but the difficulties are almost untouched. Next time get your polishing rag down into the hard places and leave the easy passages for the final rub-up. Great things are done in the hours over one difficulty, sandpapering and polishing it as it were, until the passage runs off with fluency and ease.

Adopt this method and you will be surprised at the difference it makes in your progress. One hour of such practice is worth ten hours of merely "dusting over" a piece.

Training the Pupil for a Teacher

By Stella Whitson-Holmes

The purpose of developing the child musically is lost sight of by many a teacher even though she be a graduate of a good university and have at her tongue's end all the best normal methods. The only pupils with which she succeeds seems to be those who in disposition and mentality are exact duplicates of her former self.

It is this state that causes the parents' restless search for teachers who understand their children's needs. They realize rightly that mind function and personality that studies that fit one child's hands and mind will be not only unnecessary but also actually detrimental to another child.

Putting a pupil through a certain list of studies (the same as those taken formerly

himself as being against the piano as it "takes too long to learn."

Casualty I remark that I may stop in at their home some evening very soon. At their home I play *The Frog's Carnival* by Johnson and *The Dancing Bear* by Ewing (published in the *ET* last year). These are the best descriptive numbers I have ever used.

When James' interest again relaxes, I suggest that as story is he masters the last cell he will be ready for a book of very pretty pieces, and when the first one is well learned, he may play the selection in the primary room at Sunday School. (In a small town such matters are easily arranged.) The idea of a public appearance which has charm, and the pupil progresses and improves.

Soon he does play correctly and softly a little solo in public—only four or five lines, to be sure, but quite enough to show his parents and friends.

Then the little pupil settles down to regular work and practice.

Playing For an Audience of the Great

By Julia Stone Carson

A "let's pretend" game may be played in the lesson class. Each pupil is told to pick out some noted musician or person of prominence and imagine the pupil who is waiting line to play at the piano is that person. He has a long line of people to hear the music and is keenly interested in the success or failure of the performance.

## THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

## THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

## THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE



## DEPARTMENT OF BANDS AND ORCHESTRAS

## The Successful Marching Band

(The first of a series of two articles)

By J. BEACH CRAGUN, A.B., MUS.B.

**The Approaching Outdoor Season**

THE WINTER concert season is soon coming to a close, and our college, municipal, fraternal and service bands will soon be looking forward to the preparation for Decoration Day, Commencement Day, Fourth of July and convention occasions, when the band will be called on again to appear as a marching rather than a concert organization. With this in mind, it is very much in keeping that we consider one or two things which may have dropped from our mind during the winter concert months and which will be again of primary importance to the band when it appears on the street. This article and the one to follow will deal with some of these.

Of course, a band leader and his organization must be primarily musicians. At the same time, he must sell his wares, and the band must win itself a place in the community. This is not even a good playing band can do when it marches in an ill ordered fashion. It is entirely legitimate, then, for the conductor to see to it that his band presents those elements of "showmanship" which are always of importance before the public, but much more here than with the winter concert band. Two of the chief elements of showmanship in the band on the street are found in the way in which they carry their instruments and in the order in which they are arranged. These are the problems. With them these two articles will deal.

**On Holding Instruments, Marching or Standing at Attention**

THERE IS LITTLE in service regulations covering the proper holding of instruments while marching or standing at attention. Each band leader is more or less left to work out his own ideas in this direction. The author, after long and careful study of service and civilian bands, suggests the following principles as a practical basis from which the matter seems to have worked out in the great majority of cases:

1. The instruments should be so carried as to keep in sight the following or any other easily movable, therefore lovable, parts: mouthpieces, keys and music.
2. All instruments should be so carried as to provide a maximum of ease to the musician. No illustration to follow fails to observe this very practical consideration.
3. All instruments should be so held as to protect any easily breakable part. This refers mostly to clarinets and saxophones. Many bands carry their clarinets under the left arm, in horizontal position, mouthpiece pointing straight ahead. Should the man ahead stop quickly and unexpectedly, this position is apt to result in a broken reed. The same reed could easily occur in the execution of the countermarch. The positions shown in the illustrations to follow meet the requirements of road safety.
4. All instruments should be so carried as to enable the player to shift them to playing position on short notice. This, too, is provided for.
5. All instruments should be so carried that the same position can be used equally well during a four measure rest or a rest period of two or three blocks between pieces. Clarinet sections carrying the instrument in a horizontal position, as described under 3 above, will often present

a ragged appearance during a short four measures rest; for some will place their instruments under the arm as prescribed, while others will carry them in front of the body, ready to begin the playing again. All positions recommended by the author in the illustrations are to be taken immediately on the appearance of a rest period of any length. In other words, whenever not playing take the assigned position at once.

6. All instruments should be so carried as to be effective from the standpoint of showmanship. You must "sell your band" to the crowd, remember. All positions, therefore, to be ideal, should be not only practical, but also appealing to the eye. Our illustrations, we believe, meet these requirements.

7. The position chosen should conform to the law service regulations, whether the band is to be a service or a civilian one. Here, again, we comply.

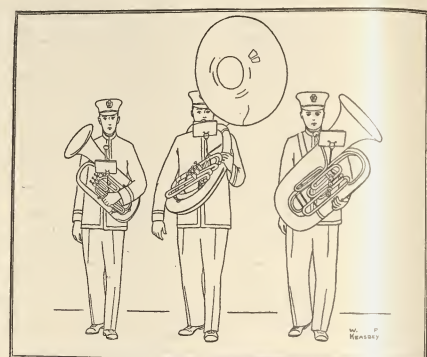
**The Trombone**

In the case of the trombone, a slight sacrifice is made in the interest of "showmanship," for an easier position might be suggested. However, in view of the American custom of putting this instrument in the front rank, it is of special importance that the "picture" be given the consideration. We have seen trombones carried in every conceivable fashion. Carried on the horizontal, under the left arm, they do not present the flashing front to the spectator ahead as the band marches down the street or across the parade ground. This position, too, is a dangerous one on the countermarch. Carried in the left hand, swung down loosely at the side, the value of the "picture" is lost, and the music is apt to fall unnoticed from the eye. The illustration shows the position, left arm resting against the side, best fitting all requirements.

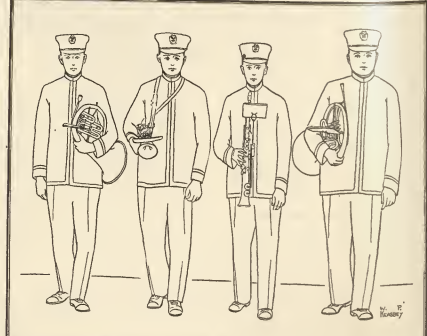
THE TROMBONE  
As Held Either Marching or Standing at Attention.**Baritone and Basses**

These are built in so many models as to make difficult a detailed account. Up-right basses are built in both right and

left front models, and helicons with the bell over the left shoulder, facing straight upward or flaring to the front. Players of the heavier helicons usually build a

BARITONE AND BASSES  
As Held Either Marching or Standing at Attention.**Melophone, Saxophones and French Horn**

There will be little argument about these instruments. The positions as illustrated are the natural and logical ones and will be found practical as well. The saxophones shown are the alto saxophone in Eb and the soprano in Bb. All others, except the baritone and bass, will be held similarly. These two larger ones will be carried more nearly upright, hanging by the strap in each case, instead of being carried under the arm.



MELOPHONE, SAXOPHONES AND FRENCH HORN

**The Piccolo, Flute, Clarinet, Bassoon and Oboe**

The carrying of the clarinet has already been discussed. The position shown here is a safe one. During the march it is per-

(Continued on page 225)

thick felt pad under that part of the tubing resting directly on the left shoulder, and often shift the weight over to the head to the right shoulder between pieces.

## The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Piano and Music at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries.

**How to Deal With Beginners**

I have two beginners whom I have started with Dorothy Gagner Blake's *Stately Book*. In connection with that they have had only the scale of C major in parallel and contraposition. Although they both learn quickly and play well, I feel that perhaps something has been omitted. As I am inexperienced, I would like your advice as to whether what they have had is sufficient and what to proceed with further.

For scales, I should continue first with those beginning on white keys, in the following order: G, D, F, A, E, B major, then A, E, B, D minor. Supplement these scales by five-finger exercises and by exercises on the tonic chord of each key, as its scale is studied, such as the following:



As to studies, I suggest your continuing with Engelmann's *Student's Selected Primary Studies*, Book II, or with Gurliatt's *School of Velocity for Beginners*, Op. 141. If you wish to cultivate your pupils' musical sense, devote five or ten minutes of each lesson-period to ear-training. Play intervals or short melodic figures derived from their lesson materials and have them name the notes which you have played and eventually write them in their notebooks. In this way you will induce them to think as well as to execute music.

**The Fundamental Species of Touch**

Will you kindly explain the different kinds of touch: that is, touch by weight of arm, weight of forearm and by finger stroke? When should each be used? In the finger exercise should the fingers be raised high from the keys before striking?—Mrs. J. E. C.

I am accustomed to distinguish four different fundamental species of touch, as follows:

1. The *finger touch*, accomplished by fingers alone, with level forearm and loose wrist. This touch is used only for very light work. The fingers should be raised only slightly, if at all.
2. The *hand touch*, for brilliant and rapid work. Accomplished by throwing the hand from the wrist. (See Round Table for August, 1926.)
3. The *arm-weight touch*, accomplished by dropping the forearm at each stroke. This is used in alternation with the hand touch, and is especially adapted to sustained tones.
4. The *fall-arm touch*, in which the arm and hand are held firmly throughout until after the stroke, and the force comes from the shoulder muscles. This is available for extra-powerful effects, or for the playing of sustained melodies. By means of this touch, the player obtains a very perfect command of the key-depression.

The four touches may be tested by their effect on the wrist. In the first and fourth species, the wrist remains practically level with the top of the hand and forearm. In the hand touch, the wrist tends to spring

up when the key is depressed, assuming this position relative to the hand and arm:



K.E. Keyward; H. Hand; W. Wrist; F. Forearm

In the arm-weight touch, just the opposite occurs, since the wrist tends to fall, thus:



In the early nineteenth century it was the custom to raise the fingers very high, in order to produce a more powerful tone. Nowadays, however, this result is accomplished rather by the other touches, as described above.

**Types of Staccato**

Appropos of the foregoing letter, we may consider the question here asked:

Will you please tell me how to know when to play finger, wrist and forearm staccato? Just what is the difference between them, for example, in Fred A. Williams' *Wrist and Forearm Studies*?—Mrs. T. F. W.

The modern pianist performs staccato of all kinds simply by relaxing the pressure on the key the exact instant that the tone is heard, thus allowing the key to return immediately to its normal position. This method, accordingly, does not involve jerking the hand back from the wrist, as was formerly customary.

Hence, the kind of staccato depends on the species of touch employed (see preceding question and answer). The finger staccato, for instance, results from using the finger touch and relaxing the finger immediately. Both the wrist and the forearm staccato are varieties of the hand touch; only the first is performed by throwing the hand up loosely from the wrist, while in the forearm staccato the fingers remain on the keys while the wrist jumps up. The finger staccato is available especially for light individual notes, the wrist staccato for rapid octaves or chords, and the forearm staccato for firmer passages.

**The Hand Touch Again**

A Slow Beginner

Miss C. McE. asks for further information about the hand touch, as explained in the August Round Table. She says:

What I do not understand is the fact that if a person throws his hand upon the keys, all fingers depress them at once instead of each one in turn. Also, as to the wrist jumping up—how that practice is to be accomplished as the action of a hinge?

When the hand is thrown loosely at the keys, one should hold the finger or fingers that are to strike more firmly than the others. These latter may even be held up high enough so that they either will not come into contact with the keys at all or will touch so lightly that they will not depress them.

Certainly, in throwing the hand up, the wrist acts as a hinge, but there is no active muscular effort in the wrist since the hand is merely tossed up by the upward fling of the forearm.

Distinguished carefully between a *limber* wrist and a *loose* wrist. In the former,

the wrist muscles act with well-oiled ease; in the latter they do not act at all. I advise the loose wrist action rather than the merely limber wrist action, whenever there is a choice between them.

The same correspondent asks about a child of eight who has been taking lessons for a few months and who is very slow, especially in playing with both hands at the same time.

Do not be afraid to put her back to the very beginning, if necessary, since she has evidently been pushed too rapidly. Why not try John M. Williams' *First Year at the Piano* with her? The simplest exercises at the beginning could be gone over rapidly in order not to miss any essential point.

I suggest that you use at the same time the *Comprehensive Writing Book* by Anna Heuermann Hamilton. If the child has a short lesson in this book each week it may stimulate her interest and make the notes mean more to her.

**Three Pupils Hints**

I am glad to uphold the following letter from a teacher who modestly withholds her full name but who evidently is unusually clever at inventing devices to attract the younger pupils. Perhaps this may stimulate other Round Table members to send similar fruits of their experience.

I am sending you three hints which I have found very helpful in my own teaching experience.

1. In presenting scales to beginners, tell them to keep their fingers to march up and down the keyboard in regular order like soldiers drilling, each one in its place. And here are the orders from the general!

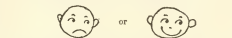
Scale of C (written in the child's note book):  
Right: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5  
Left: 5 4 3 1 2 3 4 1 2 3 1 2 3 4 5

Scale of G:  
Right: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5  
Left: 5 4 3 1 2 3 4 1 2 3 1 2 3 4 5

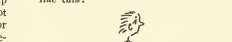
A small beginner will read the letters and fingers thus given, when the scale book is a jumble of notes, hard for him to comprehend.

Teaching accuracy to first and second grade pupils, especially the younger ones, creates the considerable stimulation of interest. The teacher may show many smiling faces. For the pupil careless in time, a reminder like this:

Leaving the mouth off, then at the next lesson draw the mouth on.



depending on whether the line is well played or not. Most beginners will work willingly that their music may show many smiling faces. For the pupil careless in time, a reminder like this:



who will smile



when the time is even and he can march happily away, will prove an incentive to counting.

(2) The ever necessary repetition that is always required, if pieces are played easily and well, is pleasant to children. An automobile may prove a superecciting for the practice. Tell them that the pupil is driving his car in bad roads and is stuck in a ditch. At the first mistake the engine goes dead. We must back up and start again. Perhaps we'll have to get some loose to place under the wheels before we can get past the hump in the road. The forty measure must be studied out separately; we must back up to the last digit at every mistake the car stops and we must start again. When the piece can be played about a mistake, then is an expert driver at the wheel, and we're out of the ditch and off up the road to the next piece.

Limiting time at the lesson hour prevents the playing of the game of hide-and-seek, but it does not prevent the practice hours at home as time passes. When keeping some such game is mind.

Mrs. E. D.

**Careless Pupils**

(1) What shall I do for a nine-year-old pupil who has studied for a year but who has not been able to read her notes and is not able to read?

(2) I have a pupil whose parents give her no encouragement at all to study. She is a very good pianist on taking piano lessons. She is very early for her lessons and is apparently very anxious to play. But only occasionally does this nine-year-old bring a piece correctly prepared, and then these passages which do not appear to be her neglected entirely.

(3) What studies would you suggest for a brilliant eight-year-old who has been playing for a year and is now studying *Frederic's Beginner's Book* and *Frederic's Back and Gradus* pieces?

Both of the first two pupils evidently lack system in their practice. Hence, I advise you to spend a considerable part of the lesson period showing them how to practice properly. Sit at the piano, and actually practice a few measures of a piece which you are assigning them, explaining each step of the performance. A successful teacher once told me that he occasionally galloped his pupils together and set about learning a new piece while they watched how he did it.

Of course, such instruction implies that you have a well-considered practice plan to suggest to them, in which single measures are studied, first, with each hand by itself, and then with the hands together.

As for number 3, Lemoine's *50 Juvenile Studies*, Op. 37, ought to be useful, since they are melodious and written for small hands. Clement's *Sonnettes* ought also to fit her case.

"Back was the musician of the future. He has scarcely been explored. Forbidding to the general public? Why should he be? The freshness and invention of his art will never be exhausted; and we, today, have much to learn from him."—EMIL ORBERGHOFF.



"LARGNESS" was the Queen of medieval virtues, according to Marian P. Whitney, who contributes a chapter on this subject to the Vassar Medieval Studies. Poets and minstrels in those days lived almost exclusively on the chance-charity of the great. This seems incredible in the present age of musical unions and concert-agencies yielding a 60-40 split. But, consider the following:

"Rigord, in his Latin life of Philip Augustus, 1223, tells us that it is the custom of minstrels and singers to come to the court of kings and princes to gain by their flatteries, gold, silver, horses, and clothing; and in order to please their patrons they do not hesitate to make up stories about those princes, and to trumpet forth their small deeds of courtesy, their jokes and witticisms."

"He himself has often seen certain princes give to such players at the first asking garments carefully chosen and wrought with flowers, for which they had paid twenty or thirty marks of silver and which they had worn only a few days."

"Philip Augustus, on the contrary, directed that his old clothes should be given to the poor, for which Rigord praises him heartily, though the minstrels of the day probably did not agree with this opinion, and it may explain why they found so little to say in his praise."

And again we learn that "When Charles of Anjou gave a great festival at Naples in 1268 to celebrate his victory over the unhappy Conrad, there was not a day when certain nobles did not take off their robes and throw them to the minstrels."

Come to think of it, the prima donna expects at least one bouquet of flowers every time she sings in public, even if the manager has to pay for it out of her own earnings.

#### OPERA AT ITS NOISIEST

EIGHTEENTH century opera in Italy was a noisy business, judging from a carefully compiled description of it given by Romaine Rolland in his "Musical Tour Through the Land of the Past."

"The performance begins," says Rolland, "at eight o'clock, as a rule, and ends about half-past twelve. The cost of the places in the parterre is a *faucé* (twelve cents, American) unless admission is free, as is often the case in Venice or Naples. The public is noisy and inattentive; it would seem that the peculiar pleasure of the theater, dramatic emotion, consists for the little. The audience casts at its ease during part of the performance. Visits are paid from box to box. At Milan 'each box opens out of a complete apartment, having a room with a fireplace and all possible conveniences, whether for the preparation of refreshment or a game of cards. On the fourth floor a far-table is kept open on either side of the building as long as the opera continues.'"

"At Bologna the ladies make themselves thoroughly at home; they talk, or rather scream, during the performance, from one box to that facing it, standing up, clapping and shouting *Bravo!* As for the men, they are more moderate; when an act is finished, and it has pleased them, they content themselves with shouting until it is performed again. In Milan 'it is by no means enough that everybody should enter into conversation, shouting at the top of his voice, or that one should applaud, by yelling, not the singing, but the singers,' as soon as they appear and all the time they are singing. . . . Besides this, the gentlemen in the parterre have long sticks with which they beat the benches as hard as they can, by way of admiration."

## The Musical Scrap Book

Anything and Everything, as Long as it is Instructive  
and Interesting

Conducted by A. S. GARRETT

#### MOZART AND HIS FATHER

AN INTIMATE glimpse of the Mozart family life is given by Rupert Hughes in "The Love Musician."

His relation with his mother and father were full, not only of love, but of that far better proof of real affection, a playful humor.

"Mozart's mother died in Paris when her son and she were alone there together. He wrote the news of her death to a friend of his father's and bade him tell the father only that she was seriously ill, but would probably recover, and gradually to prepare him for the worst. This letter he wrote at two o'clock in the morning; the same night he wrote his father a long letter full of news, incidentally saying that his mother was very ill, but that he hoped for the best, and that in any case resignation to the will of God was imperative. A few days later he wrote another letter telling the bitter truth, and telling it with the most devout concern for his father's health and reconciliation with the divine dispensation."

"The domestic relations of the family were indeed as happy as they well could be. Mozart's letters to his sister, Maria Anna, who was nicknamed 'Nannerl,' are

brimful of cheerful affection and of sprightly interest in her own love affairs. His relations with his mother and father were full, not only of love, but of that far better proof of real affection, a playful humor.

"Mozart's mother died in Paris when her son and she were alone there together. He wrote the news of her death to a friend of his father's and bade him tell the father only that she was seriously ill, but would probably recover, and gradually to prepare him for the worst. This letter he wrote at two o'clock in the morning; the same night he wrote his father a long letter full of news, incidentally saying that his mother was very ill, but that he hoped for the best, and that in any case resignation to the will of God was imperative. A few days later he wrote another letter telling the bitter truth, and telling it with the most devout concern for his father's health and reconciliation with the divine dispensation."

"The domestic relations of the family were indeed as happy as they well could be. Mozart's letters to his sister, Maria Anna, who was nicknamed 'Nannerl,' are

#### THE "SYMPHONY OF THE KETTLE"

CAMILLE SAINT-SAËNS lived a vigorous life of eighty-six years, yet he was a sickly baby. His father died of consumption shortly after he was born, and the puny little infant was expected to go the same way. With a wisdom in advance of their time, the doctors prescribed fresh air and life in the country, and by the time he was two years old he was healthy enough to be taken back to Paris. He showed signs of musical genius from the first.

"He has related himself how at the age of two he liked to listen to various sounds," says Arthur Hervey, his biographer, "such as the creaking of doors and the striking of clocks. His great pleasure was what he terms the symphony of the kettle, an enormous kettle which was placed every morning in front of the fire. Seated by himself by this, the little fellow waited with a passionate curiosity for its first

murmurs, its slow crescendo so full of surprises and the appearance of a microscopic haughty (oboe) the sound of which rose little by little until the water had reached boiling point."

"From the same unimpeachable source, we gather that he was learning to read, that when only two years and six months old he was placed in front of a small piano, that instead of striking the keyboard in a haphazard manner, as many children do at that age, he 'touched the notes one after the other, and left them only when the sound had evaporated.'"

"Having learned the names of the notes, the individual sounds became so fixed in his brain that when the piano was being tuned he was able, to the general astonishment, while playing in the adjoining room, to name correctly each note as it was struck."

#### THE SHY BUT STUBBORN SCHUBERT

THE PERSONALITY of Schubert is well described in "Famous Musical Compositions" by Lydia T. Morris, in the following terms:

"In person Franz Schubert was anything but attractive-looking: he was very short and fat and his features were commonplace. Music was the only subject that seemed to bring any light or expression into his face, but his eyes seemed to kindle when he was composing or in any kind of music. He was very unsuited, as one would have thought, for the piano, nor was he in any sense a virtuoso on that instrument, though he played his own compositions, and as an accompanist it would have been hard to find his equal."

"With his own friends Schubert could

be merry enough, but he did not shine in general society and avoided it as much as possible. This was no doubt greatly owing to his extreme shyness. He was very humble, and neither expects, nor cared much for it when it was given, and he was quite free from jealousy. A reason for the obscurity of Schubert's talent was condemned during his lifetime lay in a certain obstinacy, an unbending habit, which, without detracting from his independence, made him almost deaf to good and practical counsel on the part of well-meaning friends. This character, as well as in musical matters, but so far as such a state of things exists art must suffer."—FERNÉ V. R. KEY.

"Music in this country has become a business and is being run more and more according to business considerations. The professional, having to think of both his present and his future, must to a certain extent pitch sentiment through the window."

#### THE ETUDE

##### BRAMSIANA

Here are some sentences taken at random from Jeffrey Fulver's new book on "Brahms."

"Once Brahms had made up his mind to visit Vienna he did not waste much time in making his preparations. . . . To his father he gave the parting advice to seek refuge in his score of *Saul* in times of difficulty, for there would be found a refuge of comfort and days of trouble. When Johann Jakob referred to the work in question, he found it inter-leaved with blank-notes."

"Brahms' life at Baden (a summer resort) was generally very quiet, for he contemplated finishing several works that he had in hand. Long walks in the country continued to be his favorite recreation, and on more than one occasion he confessed to having received inspiration and ideas for his compositions while in the woods or on the hills."

"He was sometimes attracted to the Baden-Baden, and especially when the Carlruhe Opera House artists played there; but as a rule he preferred the open air, and the waltzes of Johann Strauss always found him an interested listener, when performed in the restaurant-garden of the spa."

"Brahms' Second Symphony in D" made an instant appeal. . . . So great was the applause and so prolonged the calls for the composer that the third movement had to be repeated. But Brahms could not be contented down from the gallery-seat which he occupied, sitting among the students of the academics, music-loving artisans, and such humble but sincere patrons of his art."

"Association with good music and the texts of high ideals will do more to bring out the 'God-like' in each individual than any thought or activity man has to date conceived."—JOSEPH REGNAES.

#### SCHUMANN AND LISZT

Liszt was a showy pianist in his earlier years, but later days brought discretion. It was following an unsuccessful concert at Leipzig that he met his first defeat, according to his biographer, Dr. Pourtales, whose book has been recently translated. Classic Leipzig strongly disapproved of his flamboyant methods.

"This setback made him ill," says Dr. Pourtales. "He went to bed and had his second concert put off for several days, but he consoled himself for this annoyance by the friendship of two men who came to pass whole days at his bedside, Schumann and Mendelssohn. With Schumann, especially, it was as if they had known each other for twenty years. This tactful poet could remain for hours beside Liszt, without saying a word. Mendelssohn talked enough for Franz and while the latter ran on, Franz would sink into his own thoughts, or write to Marie. Then, after an infinity of time, a massive personage would stir in the shadow where Liszt had completely forgotten him, and say, as he took his leave, 'Well, we've been at it again, pouring out our hearts to each other.'"

"This abominable talker was sometimes brutally frank, and he did not hesitate to offer criticisms on the pianistic elements of Liszt's, that famous 'brava' which he did like at all. But as soon as Franz sat down at the piano, he like everyone else, was completely won over. 'Every day Liszt appears to me greater and more powerful,' he confided to his Clara. And: 'He played his Nocturnes for me, a fragment of the Fantaisies, the Sonata, and he overwhelmed me. He does many things that are different from my own way of thinking, but they are always full of genius.'"

#### THE ETUDE

Modern and atmospheric, but with an expressive melody Grade 5.

##### Andante cantabile

## A BRETON LULLABY

### BERCEUSE

G. BLANCHET

The musical score for "A Breton Lullaby" is presented in a single system with a treble and bass clef. The key signature has one sharp (F#). The tempo and mood markings are: *Andante cantabile*, *p* *glissando*, *Poco animato*, *molto rall.*, *più vivo*, *a tempo*, *molto rall. e dim.*, *Tempo I*, *Lento*, and *molto rall.*. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp*, *ppp*, and *l.h. dolce*. The piece concludes with a *ppp* marking.



## GONDOLIERA

THE ETUDE

LEON JESSEL

A delicate study in "double-notes" by a popular modern writer, Grade 3.

Moderato con moto M.M. ♩ = 83

*p* *Fine* *allargando* *DC.*

Copyright 1927 by Theodore Presser Co.

## SILVERY CHIMES

A very tuneful and graceful drawing-room piece, Grade 3 1/2.

Allegro moderato

International Copyright secured

CURT GOLDMANN, Op. 75

*p* *marcato* *dim.* *mf* *poco rit.*

Copyright 1927 by Theodore Presser Co.

International Copyright secured

## THE ETUDE

*12* *8va* *Fine* *mf* *sfz* *p* *mf* *f* *stringendo* *a tempo* *rit.* *mf* *sfz* *p* *rit.* *DC.* *TRIO* *molto* *sfz* *mf* *simile* *rit.* *p* *marcato* *DC.*

From here go back to % and play to *Fine*; then play *Trio*.



*THE ETUDE*

## SECONDO

J.FRANK FRYSDINGER, Op.212

MARCH 1927 Page 195

# POLONAISE MILITAIRE

PRIMO

J. FRANK FRYSDINGER, Op. 212

Allegro risoluto M.M.  $\text{♩} = 100$

Allegro risoluto M.M.  $\text{♩} = 100$

Allegro risoluto M.M. ♩ = 100

*ff* *accol.* *ma tempo*

Con fuoco M.M. ♩ = 108

*ff* *mf*

*f* *pp* *mf* *f*

CODA, last time only

*mf* *f*

Copyright 1927 by Theodore Presser Co

British Copyright secured

*a tempo*

Con fuoco M.M.  $\text{♩} = 108$

Allegro risoluto M.M. ♩ = 100

*ff* *accel.* *mf a tempo*

Con fuoco M.M. ♩ = 108

*sf sf* *mf*

CODA, last time only

*pp* *mf* *f* *ff*



## SECONDO

## THE ETUDE

Musical score for the Second Piano part of "The Etude". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven systems of music. The first system begins with a *mf* dynamic. The second system includes a *marcato* marking. The third system is marked *mf*. The fourth system is marked *mf*. The fifth system is marked *p capriccioso*. The sixth system is marked *rit. mf a tempo*. The seventh system is marked *p capriccioso* and includes a *cantando* marking. The piece concludes with a *D.S. al Fine* instruction.

## THE ETUDE

## PRIMO

Musical score for the First Piano part of "The Etude". The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of seven systems of music. The first system begins with a *mf* dynamic. The second system includes a *mf* dynamic. The third system is marked *mf*. The fourth system is marked *mf*. The fifth system is marked *p capriccioso*. The sixth system is marked *mf a tempo*. The seventh system is marked *p capriccioso* and includes a *D.S. al Fine* instruction.



# A LITTLE FLOWER

## VALSE

THE ETUDE

RICHARD J. PITCHER

The left hand sings in the *baritone* register. Grade 2½.

Tempo di Valse M.M. ♩ = 54

Musical score for 'A Little Flower' by Richard J. Pitcher. The score is in 3/4 time, key of D major, and tempo of 'Tempo di Valse' (M.M. ♩ = 54). It consists of eight staves of music. The left hand is marked 'mf' and the right hand is marked 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings.

THE ETUDE

Musical score for 'Bear Dance' by Hans Wagner. The score is in 2/4 time, key of D major, and tempo of 'Moderato' (M.M. ♩ = 108). It consists of two staves of music. The left hand is marked 'p' and the right hand is marked 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings.

# BEAR DANCE

HANS WAGNER, Op. 20, No. 2

Vigorous and characteristic. A rhythm, chord and *accidentatura* ("crush note") study.

Moderato M.M. ♩ = 108

Musical score for 'Bear Dance' by Hans Wagner. The score is in 2/4 time, key of D major, and tempo of 'Moderato' (M.M. ♩ = 108). It consists of six staves of music. The left hand is marked 'p' and the right hand is marked 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings. The score is marked 'Piu mosso' and 'Allegro'.



A valuable semi-classic, beautifully constructed, but romantic in content. Grade 3.

Allegretto M. M. ♩ = 54

## CAPRICCIO

MAX MEYER-OLBERSLEBEN  
Op. 115, No. 2

## LITTLE HANDS

A clever little first Grade piece.

Little Hands, Little Hands,  
Guide the fingers over the keys;

Loud and soft, fast and slow,  
You must learn to go.

ORA HART WEDDLE

Andante M. M. ♩ = 96



THE SQUIRRELS<sup>1</sup>

THE ETUDE

A clever study in repeated notes; delightful and profitable to play. Grade 2½

E. R. KROEGER

Vivace M. M. ♩ = 126

*mp*

*mf*

*dim.*

*ritard*

*a tempo*

*mp*

*mf*

*mf*

*oressa*

*dim.*

*mp*

*mfz p*



GIESECK PLAYS ONLY THE

Baldwin

CHOOSE YOUR PIANO AS THE ARTISTS DO

"It is truly marvelous with what suppleness the Baldwin responds to every intention of the artist and permits him to realize every effect, dynamic or technical, every nuance of expression, even the most delicate. I am truly happy that I have chosen the Baldwin."

In this high esteem, the enduring purity and resonance of Baldwin tone is held alike by Gieseck, Bachaus, dePachmann, Carreras and



## A SUGGESTION

Choose YOUR Piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free.

dozens of other great pianists of past and present generations.

You will share the enthusiasm of discriminating musicians the world over when you visit any Baldwin dealer and play the Baldwin yourself.

BALDWIN Uprights, \$850 and up; Grands, \$1400 and up; Reproducing Models, \$1850 and up.

Convenient payments if desired.

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO  
Please mention THE ETUDE when addressing our advertisers.



# A New Musical Invention That Has Thrilled the World

## The BRUNSWICK PANATROPE

*Joint Achievement of*

Radio Corporation of America, General Electric Company,  
Westinghouse Electric & Manufacturing Company, and  
The Brunswick-Balke-Collender Company



SINCE the first demonstration of the Brunswick Panatrope in Aeolian Hall, New York City, a little more than a year ago, this remarkable instrument has been exhibited in schools, colleges and before public gatherings the country over. More than four million persons have now listened to it—and marveled!

The Panatrope's reproduction of music is entirely electrical. Thus it is new in principle; entirely different from anything the world has known. The entire musical scale is reproduced, something never before accomplished. By another invention, Brunswick's "Light-Ray" electrical recording, the complete range of musical sound is recorded. Thus the Panatrope playing these records offers music in its true value... the high notes and the low... every tone exactly as created by the artist!

The Brunswick Panatrope is an instrument for the home and studio. Yet graduated stages of amplification permit volume if desired sufficient to

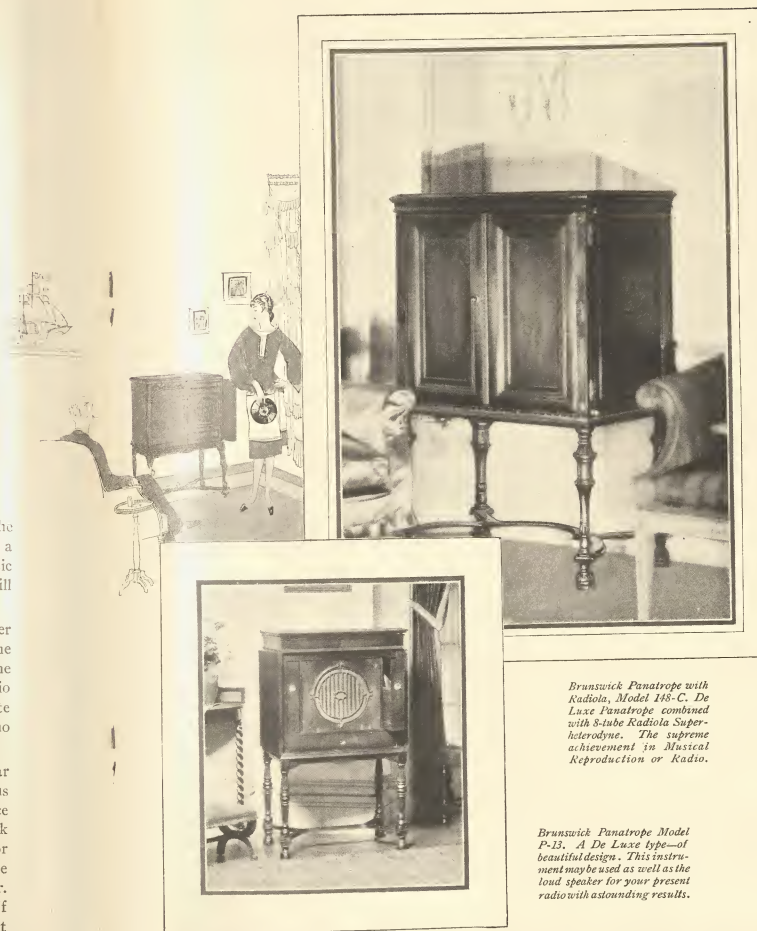
fill an auditorium. The Panatrope brings you the piano, the violin, or the symphony orchestra in a way that will be a revelation. Every kind of music on this superb instrument has a realism that will satisfy the most critical.

The Brunswick Panatrope may be obtained either alone or in combination, in one cabinet, with the Radiola Super-heterodyne. The Panatrope alone serves as the loud speaker for your present radio with astounding results. These instruments operate entirely from the light socket—no batteries—no outside wires.

We urge you at your first opportunity to hear the Brunswick Panatrope. Learn of this marvelous invention which is having such a profound influence upon the music life of the country. Any Brunswick dealer will gladly demonstrate the Panatrope for you. From his great library of records, select the classic or popular numbers you like most to hear. He will gladly play them without obligation. If you would like to arrange a Panatrope concert before a club, school, or other organization, write us.

**Brunswick**  
Panatropes Phonographs Radiolas Records

THE BRUNSWICK-BALKE-COLLENDER CO., General Offices: 623-633 South Wabash Avenue, CHICAGO BRANCH OFFICES IN THE PRINCIPAL CITIES OF UNITED STATES AND CANADA



*Brunswick Panatrope with Radiola, Model 148-C. De Luxe Panatrope combined with 8-tube Radiola Super-heterodyne. The supreme achievement in Musical Reproduction or Radio.*

*Brunswick Panatrope Model P-13. A De Luxe type—of beautiful design. This instrument may be used as well as the loud speaker for your present radio with astounding results.*



Hear these  
**BRUNSWICK  
RECORDS**  
electrically recorded by the  
"Light-Ray" Method  
(music by photography)

"La Bohème"—Racconto de Rodolfo (Act I)... "Masetto"—Ah! fuyes douce image (Act III, Scene II)—sung by Mario Chamlee, tenor, Metropolitan Opera Company. 50075

"Star Spangled Banner"... "Scots Wha Hae"—sung by Toronto Mendelssohn Choir, Dr. H. A. Pricker, Conductor. 2346

"1812 Overture" (Tchaikowsky) Parts I and II—played by Cleveland Symphony Orchestra. 50069

"Tannhäuser"—Dich, Teure Heile (Ob. Solo of Song)... "Lohengrin"—Euch Loften, Die Mein Kissen (V. Wanderer Bresses Heard Me)—sung by Elisabeth Hellberg, soprano, Metropolitan Opera Company. 55116

"Fidelio"—Hut! Watch Elm Augenblick! (Hut! It Is Not Too Late)... "Fidelio"—Hut! Mann Nicht! Auch Gold Heilich (If You Have No Gold)—sung by Michael Hohen, baritone, Metropolitan Opera Company. 55115

"Prophecie"—Ah, mon fils! (Ah, My Son)... "Samson et Dalila"—Amour vien aider (Lovers, Lend Me Thy Might)—sung by Sigrid Omega, contralto, Metropolitan Opera Company. 50076

"Red and Black" (Alma Mater) "Drink to Me Only With Thine Eyes"—Ohio Western University Glee Club. 3156

"Merry-makers in Hawaii"... "Merry-makers in Spain"—The Merry-makers assisted by other Brunswick artists. 20019

"Merry Wives of Windsor" Overture... "Dance Macabre" (Saint-Saëns)—played by Cleveland Symphony Orchestra. 50080

"Gypsy Love Song"... "Bedouin Love Song"—sung by Richard Donnell, baritone, Chicago Civic Opera Company. 10294

"I've Given Back to Him"... "Little Old Log Cabin in the Lane"—sung by Florence Easton, soprano, Metropolitan Opera Company and Male Trio. 10216

Brunswick Records by the "Light-Ray" electrical method play on all phonographs with astounding brilliancy and beauty, but best of all on the Brunswick Panatrope. New records out every Thursday.

**Brunswick**  
Panatropes Phonographs Radiolas Records



OVER 200 YEARS OF MUSICAL INSTRUMENT MAKING

# WURLITZER

Studio Grand



Dorothy Mackail and Jack Malthall, screen stars and both musicians, prefer the Wurlitzer Studio Grand.

Makes Your Friends  
Eager to See You

THE marvelous sweet tone of the Wurlitzer Studio Grand invites the full use of your musical ability in the entertainment of your friends. It is always a cheery welcome making them eager to see you again.

Small and exquisitely proportioned, this wonderful little instrument harmonizes perfectly with the interiors of the modern apartment, bungalow, or small home.

The price is so low that you cannot afford to be without the lasting pleasure it will surely bring to you.

WURLITZER  
PIANOS  
UPRIGHTS  
\$295 to \$475  
PLAYERS  
\$445 to \$650  
ENTERTAINERS  
\$545 to \$2,700  
GRAND  
\$625 to \$2,500  
ERECOS  
\$850 to \$5,000  
REPRODUCING  
\$675 to \$5,500

WURLITZER  
Dealers and Branches Everywhere  
Studio Grand \$625 and up. Convenient terms gladly arranged.  
f. o. b. factory

Grand Piano Division  
De Kalb, Ill.

Upright Division  
N. Tawasand, N. Y.

## Excellent New Music

A List of Recent Publications in Sheet Music and Octavo Form

for  
PIANO - VOICE - VIOLIN - ORGAN

ANY OF THESE PUBLICATIONS MAY BE HAD FOR EXAMINATION

In ordering it is only necessary to mention "Presser Publication" and to give Catalog Number.

### PIANO SOLOS

Cat. No.	Gr.	Pr.
25407	ALBENZ, I.	6 10-40
25408	Travelling Op. 232, No. 5	
25410	BACKER-GRONDAHL, AGATHE	3 40
25411	Summer Song, Op. 45, No. 2	

### QUATRE MORCEAUX

Cat. No.	Gr.	Pr.
23464	N'interroge Pas (Ask Me Not)	35
23465	Heure de Charme (Charming Hour)	35
23466	Trouble, but Most Charming (Trouble, but Most Charming)	35
23467	Pourrai-Je Saisir (Could I Forget)	35

### DERWALD, W.

23454	Dance of the Medicine Man	3 40
-------	---------------------------	------

23477	Patience Without Chatter, Study in a Jazz	3 35
-------	---	------

23451	Silver Dream	3 35
-------	--------------	------

23452	Zephyrus	4 40
-------	----------	------

23459	Penns. Portage	4 40
-------	----------------	------

23461	Remembering	15 25
-------	-------------	-------

23462	RAMOND, FANNY REED	2 25
-------	--------------------	------

23457	Scotch Air—Irish Air	2 25
-------	----------------------	------

23558	LEURANCE, FRIBOLD	4 35
-------	-------------------	------

23559	To a Ghost Flower (Sammavanna)	4 35
-------	--------------------------------	------

23560	McDONALD, HALL	4 35
-------	----------------	------

23561	Darkie's Dream, The	4 35
-------	---------------------	------

23562	MEYER-GRESENER, MAX	4 35
-------	---------------------	------

23563	Album Leaf, Op. 115, No. 3	4 35
-------	----------------------------	------

23564	Capriccio	4 35
-------	-----------	------

23565	NOLCK, AUGUST	4 35
-------	---------------	------

23566	Voice of the Bird, Value Improvising	4 35
-------	--------------------------------------	------

23567	POTTER, HARRISON	2 15
-------	------------------	------

23568	Scherzino	2 15
-------	-----------	------

23569	SEELING, HANS	2 15
-------	---------------	------

23570	Song of the Birds, Op. 11, No. 3	4 30
-------	----------------------------------	------

23571	WRIGHT, N. LOUISE	1 15
-------	-------------------	------

23572	Little March, A	1 15
-------	-----------------	------

23573	Little March, A	1 15
-------	-----------------	------

23574	Little March, A	1 15
-------	-----------------	------

23575	Little March, A	1 15
-------	-----------------	------

23576	Little March, A	1 15
-------	-----------------	------

23577	Little March, A	1 15
-------	-----------------	------

23578	Little March, A	1 15
-------	-----------------	------

23579	Little March, A	1 15
-------	-----------------	------

23580	Little March, A	1 15
-------	-----------------	------

23581	Little March, A	1 15
-------	-----------------	------

23582	Little March, A	1 15
-------	-----------------	------

23583	Little March, A	1 15
-------	-----------------	------

23584	Little March, A	1 15
-------	-----------------	------

23585	Little March, A	1 15
-------	-----------------	------

23586	Little March, A	1 15
-------	-----------------	------

23587	Little March, A	1 15
-------	-----------------	------

23588	Little March, A	1 15
-------	-----------------	------

23589	Little March, A	1 15
-------	-----------------	------

23590	Little March, A	1 15
-------	-----------------	------

23591	Little March, A	1 15
-------	-----------------	------

23592	Little March, A	1 15
-------	-----------------	------

23593	Little March, A	1 15
-------	-----------------	------

23594	Little March, A	1 15
-------	-----------------	------

23595	Little March, A	1 15
-------	-----------------	------

23596	Little March, A	1 15
-------	-----------------	------

23597	Little March, A	1 15
-------	-----------------	------

23598	Little March, A	1 15
-------	-----------------	------

23599	Little March, A	1 15
-------	-----------------	------

23600	Little March, A	1 15
-------	-----------------	------

23601	Little March, A	1 15
-------	-----------------	------

23602	Little March, A	1 15
-------	-----------------	------

23603	Little March, A	1 15
-------	-----------------	------

23604	Little March, A	1 15
-------	-----------------	------

23605	Little March, A	1 15
-------	-----------------	------

23606	Little March, A	1 15
-------	-----------------	------

23607	Little March, A	1 15
-------	-----------------	------

23608	Little March, A	1 15
-------	-----------------	------

23609	Little March, A	1 15
-------	-----------------	------

23610	Little March, A	1 15
-------	-----------------	------

23611	Little March, A	1 15
-------	-----------------	------

23612	Little March, A	1 15
-------	-----------------	------

23613	Little March, A	1 15
-------	-----------------	------

23614	Little March, A	1 15
-------	-----------------	------

23615	Little March, A	1 15
-------	-----------------	------

23616	Little March, A	1 15
-------	-----------------	------

23617	Little March, A	1 15
-------	-----------------	------

23618	Little March, A	1 15
-------	-----------------	------

23619	Little March, A	1 15
-------	-----------------	------

23620	Little March, A	1 15
-------	-----------------	------

23621	Little March, A	1 15
-------	-----------------	------

23622	Little March, A	1 15
-------	-----------------	------

23623	Little March, A	1 15
-------	-----------------	------

23624	Little March, A	1 15
-------	-----------------	------

23625	Little March, A	1 15
-------	-----------------	------

23626	Little March, A	1 15
-------	-----------------	------

23627	Little March, A	1 15
-------	-----------------	------

23628	Little March, A	1 15
-------	-----------------	------

23629	Little March, A	1 15
-------	-----------------	------

23630	Little March, A	1 15
-------	-----------------	------

23631	Little March, A	1 15
-------	-----------------	------

23632	Little March, A	1 15
-------	-----------------	------

23633	Little March, A	1 15
-------	-----------------	------

23634	Little March, A	1 15
-------	-----------------	------

23635	Little March, A	1 15
-------	-----------------	------

23636	Little March, A	1 15
-------	-----------------	------

23637	Little March, A	1 15
-------	-----------------	------

23638	Little March, A	1 15
-------	-----------------	------

23639	Little March, A	1 15
-------	-----------------	------

23640	Little March, A	1 15
-------	-----------------	------

23641	Little March, A	1 15
-------	-----------------	------

23642	Little March, A	1 15
-------	-----------------	------

23643	Little March, A	1 15
-------	-----------------	------

23644	Little March, A	1 15
-------	-----------------	------

23645	Little March, A	1 15
-------	-----------------	------

23646	Little March, A	1 15
-------	-----------------	------

23647	Little March, A	1 15
-------	-----------------	------

23648	Little March, A	1 15
-------	-----------------	------

23649	Little March, A	1 15
-------	-----------------	------

23650	Little March, A	1 15
-------	-----------------	------

23651	Little March, A	1 15
-------	-----------------	------

23652	Little March, A	1 15
-------	-----------------	------

23653	Little March, A	1 15
-------	-----------------	------

23654	Little March, A	1 15
-------	-----------------	------

23655	Little March, A	1 15
-------	-----------------	------

23656	Little March, A	1 15
-------	-----------------	------

23657	Little March, A	1 15
-------	-----------------	------

23658	Little March, A	1 15
-------	-----------------	------

23659	Little March, A	1 15
-------	-----------------	------

23660	Little March, A	1 15
-------	-----------------	------

23661	Little March, A	1 15
-------	-----------------	------

23662	Little March, A	1 15
-------	-----------------	------

23663	Little March, A	1 15
-------	-----------------	------

23664	Little March, A	1 15
-------	-----------------	------

23665	Little March, A	1 15
-------	-----------------	------

23666	Little March, A	1 15
-------	-----------------	------

23667	Little March, A	1 15
-------	-----------------	------

23668	Little March, A	1 15
-------	-----------------	------

23669	Little March, A	1 15
-------	-----------------	------

23670	Little March, A	1 15
-------	-----------------	------

23671	Little March, A	1 15
-------	-----------------	------

23672	Little March, A	1 15
-------	-----------------	------

23673	Little March, A	1 15
-------	-----------------	------

23674	Little March, A	1 15
-------	-----------------	------

23675	Little March, A	1 15
-------	-----------------	------

23676	Little March, A	1 15
-------	-----------------	------

23677	Little March, A	1 15
-------	-----------------	------

23678	Little March, A	1 15
-------	-----------------	------

23679	Little March, A	1 15
-------	-----------------	------

23680	Little March, A	1 15
-------	-----------------	------

23681	Little March, A	1 15
-------	-----------------	------

23682	Little March, A	1 15
-------	-----------------	------

23683	Little March, A	1 15
-------	-----------------	------

23684	Little March, A	1 15
-------	-----------------	------

23685	Little March, A	1 15
-------	-----------------	------

23686	Little March, A	1 15
-------	-----------------	------

23687	Little March, A	1 15
-------	-----------------	------

23688	Little March, A	1 15
-------	-----------------	------

23689	Little March, A	1 15
-------	-----------------	------

23690	Little March, A	1 15
-------	-----------------	------

23691	Little March, A	1 15
-------	-----------------	------

23692	Little March, A	1 15
-------	-----------------	------

23693	Little March, A	1 15
-------	-----------------	------

23694	Little March, A	1 15
-------	-----------------	------



One of Beethoven's lighter moments; an early idealization of the *York Dance*, Grade 5

*Allegro moderato* M.M.♩ = 63

# GERMAN DANCE

No. 1, in C

THE ETUDE  
L. van BEETHOVEN

*energico*  
*ben marcato*  
*dolce*  
*p*  
*Coda*

## THE ETUDE

*p dolce*  
*p dolce*  
*p dolce*  
*Coda*

The left hand sings, Grade 1½.

*Tempo di Valse*

## CANOEING WALTZ

WALTER ROLFE

*mf melodia marcato*  
*p*  
*p*  
*Coda*



LA NIÑITA  
SPANISH DANCE

WALLACE A. JOHNSON, Op. 160

A waltz in Spanish style. A certain freedom of pace is demanded. Grade 3½

Vivace M. M. ♩. = 144

This is a page from a musical score, likely for a piano. The music is written in a key with one flat (B-flat) and a 3/8 time signature. The score consists of eight systems of two staves each (treble and bass clef). The notation is highly detailed, featuring numerous triplets, sixteenth notes, and complex rhythmic patterns. Dynamic markings are prominent throughout, including 'ff' (fortissimo), 'dim.' (diminuendo), 'p' (piano), 'rit.' (ritardando), 'a tempo' (return to original tempo), 'mf' (mezzo-forte), 'f' (forte), and 'marcato' (marked). The piece concludes with the instruction 'D. S. al Fine' at the bottom right.

SONG OF THE REEDS  
SCHILFLIED

MARCH 1927

Page 211

HANS SEELING, Op.11, No.3

Edited by H.A.Lang

A standard recital piece by a composer of sterling merit. To be played in the singing style. Grade 4.

Larghetto, M. M. ♩ = 100

Edited by H. S. ...  
 A standard recital piece by a composer of sterling merit. To be played in the singing style. Grade 4.

**Larghetto** M. M. = 100

*espressivo*

*p*

*mf*

*f* *appassionato*

*dim. e rit.*

*p*

*pp*

**Poco più vivo**

*mf*

*a tempo*

*pp*

*8*

*tem.*

*8*

*8*

*8*

*p*

*poco rit.*

**Tempo I.**

*p*

*mf*

*f* *appassionato*

*rit.*

*p*

*a tempo*

*p*

*pp*

a) b) c) indicating a little pause.



# MAZURKA FANTASTIQUE

THE ETUDE

A brilliant, but not difficult solo piece.

Tempo di Mazurka M.M. ♩ = 126

AUGUST NOELCK, Op. 266, No. 2

**VIOLIN**

**PIANO**

*f con fuoco*

*p*

*Al frog. V I V G*

*p gransioso*

*mf*

*pizz. arco*

*Pt. Fr.*

*dim.*

*rit.*

*a tempo*

*rit.*

*II C*

*a tempo*

*rit.*

*presc.*

*risoluto*

*f*

*p*

*Fine*

THE ETUDE

MARCH 1927

Page 213

*p dolce*

*p*

*spice.*

*f*

*mf*

*p*

*pizz. arco*

*f*

*p*

*IV C*

*f*

*p*

*mf*

*p*

*rit. e dim. D.S.*

*pp*



## POSTLUDE POMPOSO

THE ETUDE

Prepare { Sw. - Full  
Gt. - Full  
Ped. - Coup. to Gt. & Sw.

A vigorous closing piece, based upon a characteristic descending pedal passage.

GEORGE S. SCHULER

Moderato maestoso M.M.  $\text{♩} = 72$

Copyright 1926 by Theodore Presser Co.

PIERROT, PIERRETTE

Words & Music by  
HANS S. LINNÉ

Allegretto grazioso M. M. ♩ = 96

Allegretto grazioso M. M. ♩ = 98

1. Pier - rot, de - fy-ing Fate, Went out to seek a mate; With  
found to his sur-prise, Pie - rette with love-lit eyes; Who

*f* *pp* *pp simile* *mf* *leggiero*

*poco rit.* *a tempo*

heart so light, And mind a - right, He look'd for his Pier - rette. Hestroll'd quite blithe - ful - ly, Thought what a joy 'twould  
soon con - fess'd With shy - ness bless'd, She look'd for her Pier - rot. They stroll'd to - geth - er, he made love to her so

*col canto* *poco rit. p* *simile*

*mf* *poco rit.* *a tempo*

he To love and 'fuss; The two of us, Pier - rot, Pier - rette. 2. He  
she said, "mar - ry me, So onewill be, Pier - rette, Pier - rot."

*p* *pp simile* *meno mosso*

*p meno mosso e ben legato* *espressivo rit.*

But soon they found that Fate, Had love chang'd in - to hate; Their hearts grew cold, in grief un - told, Pier - rot for - sook Pier - rette. So

*f* *rit.* *broad*

*Tempo I e leggiero* *mf* *rit.* *p a tempo senza rit.*

on she wether way, Dis - pel - ling all dis - may. No more we'll "fuss" the two of us, Pier - rot, Pier - rette."

8

*Tempo I e leggiero* *mf* *leggiero* *poco rit.* *p*



## I HEARD A FAIRY PIPER

THE ETUDE

Words and Music by  
WILLIAM BAINES

In playful manner

1 1 heard a fair-y pip-er, A pip-ing in the glen,  
2 1 knew the fair-y pip-er Was play-ing to my heart, And

*mf lightly*

Oh! it rang so sweet-ly O'er mead-ow mead and fen;  
Oh! the pulse with in me Was stirred to quick-er start; And

all the birds that heard it Were hushed, and won-dered still,  
ban-ished care and sor-row, And came in its train; And

*pp*

heav- en seemed be- fore me, To hear the mag-ic trill  
brought a bright-er mor- row, And bade me live a- gain

*rit*

*tempo ad lib.*

*a tempo*

*tempo ad lib.*

Ah! Ah! Ah! Ah!

THE ETUDE

*rit* *a tempo* *slower with emphasis*

And Oh! the tune en-chant-ing Grew sweet-er rich-er,  
And Oh! to me it sound-ed Like an-gel-song-di-

*a tempo*

yet, Would you know my fair-y pip-er? Shall I tell you who? Not yet!  
vine, Now this elf-in-fair-y pip-er Was that

*Presto*

12 dear lit-tle boy o' mine!

*Presto*

## A LITTLE MARCH

N. LOUISE WRIGHT

May be used as the "First Piece," Grade 1.

Moderato M. M. ♩ = 108

*mf*

*cresc.* *dim.* *rit.*







THESE ARE allied subjects and have been written about to such an extent, and over such a long period of time, that they would almost seem to be actually shop-worn—the interest wanting because, forsooth, there is nothing new to say about either subject. However, notwithstanding the array of words which have been written, we find that with the constant evolution of the written word with the realization that in many instances the thoughts about these subjects have been, to say the least, misleading, there is still something of importance to say.

Regarding voice production in particular, there is no unanimity of opinion concerning various facts which have a very important bearing upon the matter. This does not rest so much to the inevitable differences of opinion which are bound to exist as to general modes of expression, and which have to do with interpretation and good taste in the treatment of a phrase or a song in its entirety, but rather to the differences of opinion arising from lack of very definite knowledge and understanding about the physical facts involved which should be known by all singers and teachers alike.

#### Founded on Science

IT is generally conceded that art which rests upon a foundation of exact science is more secure.

In conformity with this theory, a great many systems of voice culture have been exploited, tried out and, incidentally, have failed in producing desirable results. The reason for this is that the right science was not selected upon which to rest the art. Perhaps it is better to say that any one science is not sufficient in itself to constitute a reliable foundation for the art of singing, and that singing is largely psychological.

Physiological voice culture has been tried many times and found wanting.

Broadly speaking, there may be Anatomy, Physiology, Physics, and especially Acoustics, all are concerned; but the question of the proper consideration of the exact sciences has been the subject of much bickering and controversy, and has bred so much uncertainty and confusion in the minds of most investigators. It has been said truly that too much attention to the scientific consideration of voice production makes mechanical singers. Mechanical singers generally do their work too much this way or that way, and nature never gets a chance to exert her benign influence.

#### Insufficient Knowledge

THE OUTSTANDING error in the calculations of the physiological votaries is their failure to recognize or to understand the true nature of voice. If they had known and recognized the fact that voice production is a complex of voluntary and involuntary, many trials and tribulations of singers would have been avoided.

This is the first thing to realize and never afterwards to keep in mind—voice is involuntary and not voluntary. It follows as a corollary, or natural consequence, that you can do absolutely nothing with the mechanism by direct application of will power or force. The psychological factor is the governing influence to which the mechanism responds.

#### The Voice a Medium

THE REAL VALUE of scientific knowledge concerning the voice as an influencing consistent expression of ideas through this medium has, however, never been properly recognized. There has been too much "hit or miss" following the guess works of what is good in vocal training. For instance, voices have been frequently choked by breath, vitalized and so on. Following the colossal blunder as to

## The Singer's Etude

Edited for March  
by  
W. WARREN SHAW

It is the Ambition of THE ETUDE to Make This Department  
"A Vocalist's Magazine Complete in Itself"

### Problems in the Science of Voice Production and the Art of Singing

fact, the assumption has been that breath must be controlled—and here is where the greatest misunderstanding of breath functioning has taken, we might say, almost universal root in the minds of the student body—all from faulty terminology, saying what is not meant and vice versa which, of course, has had its effect in guess work and plausible assumption of ununderstood facts, or verisimilitude.

Brass sometimes looks like gold—again, verisimilitude. When and where shall we ever come to rest in this apparently interminable and increasing agitation?

#### The Open Mind

THE ANSWER can be found in just one way—recognition of demonstrated facts which are relevant to the subject, and the conscientious application of truth so far as known by teachers. The wilful closing of the mind and understanding to the reception of knowledge and the persistent application of symbolized falsities in the part of teachers are responsible for much of the unhealthy clinging to absurd fanciful chimeras which are daily held up for inspection and adoration.

Teachers, and students as well, should know the physical facts pertaining to voice production. Knowledge of these facts may be easily acquired and need never be a matter of conjecture.

Interpretation, including flights of fancy, in fact all individual conception of the proper or appropriate presentation of the tone picture, can never be standardized. Likewise, it is as to the essential quality and the varying qualities of the voice itself, and, rightly understood, every voice differs from every other voice, all of which may be classified like blonds and brunettes, but exactly alike—never.

#### Physical Observations

ON THE OTHER HAND, the physical aspect of the voice, as learned from actual observation and from the authentic photograph of voice at Columbia University, by Prof. Wm. Hallock and by Floyd Muckey, may be known by all. The acoustics of the voice in its physical aspect may also be known from the well-accredited and satisfactory research work on the part of scientists.

The following facts then should be a part of the understanding of all teachers

Types  
of  
Leading  
Roles



THE HEARD AT THE OPERA  
(Journal Annual, 1927)

## THE ETUDE

Without resonance the loud voice is not a carrying voice; and any vocal tone lacking the attribute of loudness as its distinguishing feature is generally lacking in true vocal power.

#### Vocal Quality

QUALITY OF VOICE depends upon the number and intensity of the vibrations of all the partial tones (which constitute each tone) as related to each other. Quality is different in every voice as a general characteristic, depending upon the particular structure of each individual vocal organ.

The cause of varying qualities in each voice is found in the concept character of the tone desired. We mean by this the characteristic qualities of a phrase or a number of phrases, which are determined by preference; that is, assuming that the vocal mechanism is comparatively free from interference due to rigidity or stiffness of the parts. The subconscious and the conscious mind are both involved as of understanding and expression.

Good quality is the most important thing to cultivate; and the student does not rapidly learn to attend to the sounds of his own voice while singing. By concentration and attention to general effect he cultivates the habit of choice or discrimination in the various sounds of tone which are always available.

#### Choosing the Way

THE SKILLED SINGER is a good deal like a skilled chauffeur or bicyclist, he must steer and balance the tone. True, he may be at sea for a time in the choosing of qualities in so far as they may be under his control; but he must adjust himself so that any possible readjustments are made in the control of the voice itself and not in the direct control of the vibrator, the vocal cords, or the breath. These should function unimpeded.

The able teacher is the one who can diagnose the mental and physical causes which are influencing each individual student and can advise concerning the proper quality and the means of producing it. With attentive consideration of practical results, the student quickly learns the how and wherefore of the proposition and adopts the simplest means, or correction in belting the chosen general quality as well as the particular quality of any single tone. Remember that all improvement in vocal quality comes from the management of the voice itself and not from the management of the breath, breathing muscles, or the larynx.

#### Volume

VOLUME, OR INTENSITY, from the physical standpoint, depends upon the amplitude of vibration of the vocal chords or the resultant height of the air-wave plus the reinforcement of resonance. Physical coordination may be depended upon to register as desired, always within natural limitations and healthy conditions.

Everything that is scientific or measurable in the physical phase of voice production may be summed up as follows:

VOICE is air-waves not breath. Voice is a stringed instrument as proven under observation and analysis. It reacts to the causes of vibrations as to fundamental and overtones as does any stringed instrument. Overtones are produced by the vibration of the segments of the chords which take place simultaneously with the vibration of the swing of the chords in their full length, producing the fundamental tone.

In the classification of voices, we have to consider pitch, volume and quality. In the relationship of these facts we have also to consider that the length, weight, and tension of the vocal chords must be such as to give the widest swing of the

## THE ETUDE

chords for volume which is compatible with the most favorable segmentation for quality. The combination of air waves thus started must be the most favorable for the application of resonance.

The natural law for voice production is the one law with which every singer should be familiar. It consists in the non-interference with the action of the vocal chords, which are found to be hindered in their normal action by the simultaneous action of the false chords. (These lie just above the true vocal chords), and the full use of the voice is found to be hindered chiefly by the stiffening and raising of the soft palate.

The form of the resonator is the chief influence, which is under the will-power, in determining quality. The application of breath to the chords is entirely unnecessary as a voluntary action of the breath mechanism from interference due to rigidity or stiffness of the parts. The subconscious and the conscious mind are both involved as of understanding and expression.

Good quality is the most important thing to cultivate; and the student does not rapidly learn to attend to the sounds of his own voice while singing. By concentration and attention to general effect he cultivates the habit of choice or discrimination in the various sounds of tone which are always available.

#### Practical Singing

THE VOICE, as such, we will consider for a moment the practical side of singing as experienced by the student in his first attempt to sing. The success of the understanding depends upon the musical talent of the would be singer.

Given a certain amount of musical talent and a voice which is naturally free from too much interference, as already explained, a mediocre success may be attained in a comparatively short time. Under favorable conditions a certain amount of accomplishment may be achieved, but the student will find that the generally known simple exercises with which the student quickly becomes familiar. It is not until certain definite problems appear, that the singer is brought face to face with the obvious necessity of doing something which seems to be unusual, in order to accomplish desired results.

The voice does not seem to respond to certain requirements without the expenditure of considerable effort—accompanied by uncomfortable sensations. This generally happens on very high notes or very low notes, and sometimes on certain medium notes. All such experiences lead the singer, sometimes aided and abetted by the advice and urging of the teacher, to do something wrong, be it the breath or the mechanism, or with the muscular force of various kinds which are available.

#### To Do or Not to Do

THE DIFFICULTY is there and must in some way be overcome. Here lies the parting of the ways. One must either do something with the mechanism or the physical parts in order to get a tone. An experience of thirty odd years as a singer and vocal teacher would indicate that one must not, if he would reach the true nature of the voice is involuntary, it follows that to do anything with the vocal mechanism of a forceful or compelling nature is more or less disastrous and always subversive of effects desired and of natural healthy development.

In the throat itself are two distinct sets of muscles, diametrically opposed to each other in their normal action. The set of muscles that are used for swallowing is the one which usually intrudes itself into the domain of voice production, interfering with the less obstructive with the normal action of the true vocal mechanism. This interference results inevitably from the attempt to compel the mechanism of breath, or breathing muscles, to work under the direct act of will. This mode of management

promotes the forced, unnatural condition of the vocal organ during voice production which leads to systematic artificial voice production and is tantamount to pursuing the downward path.

On the other hand, if the singer will lay aside all the mechanical notions embodied in the category of vocal advice which deals with local control, he will, if he has musical talent, automatically choose the path of natural, healthy vocal development, whether he knows it or not.

#### Singing With Purpose

CONSCIOUSLY he must do something regularly and consistently, to make progress; and that something is to sing his exercises or his songs with the intent and purpose of delivering a direct message as he would in speech. This is the mental attitude which he must first adopt. The singer is advised to sing as though he were saying something without doubt and distrust of the vocal mechanism. It will command to act in a normal manner as nature intended. Sing within the range which causes no inconvenience or strain, and gradually the voice will expand like a flower when the roots are well watered and sunlight reaches the plant. The ability to sing higher and lower notes and medium notes will gradually develop.

In the growth of the singer all problems must be made by the application of the will power; not to the functioning of the physical parts involved, but to the immediate task at hand. For instance, pronounce your words correctly, and sing as you would speak. Let this apply to every pitch required. Be careful to form your vowels correctly, and remember that the sustaining of tones means the sustaining of what are now known as vowels.

Fill the lungs comfortably with air at all times, and let a singer will, and do it by generally expanding to breathe. Don't breath to expand. Do it without suction. Relax when breath is taken, and stay relaxed when singing. I find that this puzzle may be quickly reassured, however, when you come to consider that the true voice comes from spontaneous expression of the vocal mechanism which is involuntary. Never lose sight of this fact.

When I advise you to stay relaxed, you must understand that the energy required to bring about the proper tension of the vocal mechanism for powerful as well as beautiful singing is in no wise a matter of attention to the mechanism or the breath. It may seem paradoxical, but it is nevertheless true that the more you try to control the breath the less breath control you will have. Forget all about breath control and you will win it, because the breath is controlled by the central of the tone; and the necessary conservation of the breath is as naturally involuntary as the action of the mechanism. Your diaphragm descends and ascends under certain conditions; but if it should suddenly become known that the diaphragm ascends when you take your breath and descends when you hold it, it would be trouble you. Pursue the same policy of letting it do what it does naturally, whatever that is.

#### A Summary

TO SUM UP, the doctrines of the singer should be to cultivate the art to differentiate the tones and to make all corrections from the understanding of correct expression, and to choose what is good to be heard and to what is easy and comfortable to do.

Engendering the mind to speak or sing effectively energizes the vocal mechanism and will do its part as it should.

The good Lord didn't ordain that we should swallow at the same instant that we make a tone. If you think otherwise, try it.

(Continued on page 237)

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the highest ideals of art and life.



Henriot Lévy  
Chopin's Nocturne  
in E-Flat Major

## HENRIOT LÉVY

"Renowned Chopin Player"

THE feeling for the poetry of a nocturne is translated by Henriot Lévy into a tone picture.

For his concerts, studio, or when composing, Mr. Lévy uses exclusively the Kimball Piano. His appreciation of the instrument is summed up with the brevity of conviction: "After many years of constant use, I find it a realization of all the essentials which satisfy the artist."

## KIMBALL PIANOS

are made in many styles—grands, large and small, reproducing grands, uprights, and players. There is a Kimball exactly suited to your home. Catalogs and our nearest dealer's address sent on request.

W. W. KIMBALL COMPANY

(Established 1857)

Department KE, 306 South Wabash Avenue, CHICAGO, U.S.A.

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

## Sheet Music Special

Clip this ad and mail it along with \$1.00 and we will send you 10 pianos or 10 violin and piano solos by the world's best composers. This is a real treat for piano and violin teachers. Do it today as we have a limited supply of material ready.

JOHN T. ROY CO.

307 Appleton St. Holyoke, Mass.

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING

FOR THE NEW KIMBALL PIANO, SEE THE LISTING



# SUMMER MASTER SCHOOL

Six Weeks, From June 27 to August 6, 1927

## JOSEF LHEVINNE

WORLD RENOWNED PIANO VIRTUOSO. REPERTORY-TEACHER'S CLASSES. AUDITOR CLASSES

## OSCAR SAENGER

INTERNATIONALLY FAMOUS MASTER OF THE VOICE. OPERA CLASSES. TEACHER'S CLASSES. REPERTORY CLASSES

### HENIOT LEVY

Famous Pianist and Instructor. Repertory-Teacher's Classes.

### SILVIO SCIONTI

Brilliant Pianist and Instructor. Repertory-Teacher's Classes.

### KARLETON HACKETT

Distinguished Vocal Instructor and Critic. Repertory-Teacher's Classes.

### E. WARREN K. HOWE

Eminent Teacher of Voice.

### JACQUES GORDON

Famous Violin Virtuoso and Concert Master Chicago Symphony Orchestra.

### HERBERT BUTLER

Eminent Teacher of the Violin.

### WILHELM MIDDELSCHULTE

One of the World's Greatest Organists.

### JOHN KENDEL

Noted Authority on Public School Music.

FACULTY OF OVER ONE HUNDRED ARTIST INSTRUCTORS

Special Features include: Opera Classes, Recitals by members of faculty and Artist Students, Lectures by eminent educators, classes in children's normal work, intensive courses in Musical Theory

### CREDITS

will be given for summer courses taken toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois. Summer Session prospectus, Regular Catalog and Public School Music Circular mailed free on application.

SUPERIOR DORMITORY ACCOMMODATIONS  
RATES OF TUITION MODERATE

### SUMMER COURSES IN PUBLIC SCHOOL MUSIC

O. E. ROBINSON, Director

Post-graduate and regular Courses leading to diploma and degree—Bachelor of Music—including Courses in High School and Elementary methods, Harmony, Appreciation, Band Instruments, Orchestra Conducting, and all other branches.

Send for Special Circular.  
CLASS PIANO METHODS FOR PUBLIC SCHOOLS  
Call Music House Charles J. Hanks

### SCHOOL OF THEATRE ORGAN PLAYING

FRANK VAN DUSEN, A.A.G.O., Director

Intensive Courses for beginners, advanced students, and professionals. Special attention to Theatre Repertory—Classical—Popular—and Jazz. Screen Course of six weeks. Write for circular.

### WALTON PYRE SCHOOL OF EXPRESSION AND DRAMATIC ART

Direction of MR. WALTON PYRE

Intensive Summer Course leading to Diplomas and Degrees, including classes in Expression, Acting, Stage Technique, Diction, Pantomime, etc. Send for Booklet.

### FREE SCHOLARSHIPS

to talented and deserving students after competitive examinations. Josef Lhevinne will award one scholarship of two private lessons per week and two for repertory class lessons. Oscar Saenger will award two scholarships of two private lessons weekly and five scholarships in his Opera Class. Write or write for application and particulars.

Summer Session Booklet Mailed Free Upon Application

# AMERICAN CONSERVATORY OF MUSIC

572 KIMBALL HALL

JOHN J. HATTSTAEDT, President

CHICAGO, ILLINOIS

Please mention THE ETUDE when addressing our advertisers.

## Musical Pointers for Musical Parents

Conducted by

MARGARET WHEELER ROSS

Only questions of general interest will be answered in this department. Address all inquiries to Educational Service Department (Parents' Department), The Etude Music Magazine.

Write questions on a separate sheet of paper bearing the full name and address of the sender, of which only the initials will be published.

### God Bless Mother and the Music Teacher

SOMEWHERE I read of a little girl who, after playing a selection on the piano, was asked if she had taken music lessons very long.

She promptly replied, "It seems a long time to me and daddy and the neighbors, but not very long to mother and my teacher." Thus "out of the mouths of babes" we get the picture of the divine patience of mother and the music teacher.

It is these two who can work and pray over the child and wait for big results, catching all the time the small manifestations of progress. It is they who can continually be the voice that encourages the weary player along the difficult musical highway, they who inspire the lagging one to press forward in the face of tedious technicalities and slow accomplishments.

Can we not visualize the story behind this little girl's reply? A common enough scene in the educational scheme of the present time: the child sitting down before the piano day after day, limping out of the middle section of the keyboard in an effort to master the fundamentals of the science of music and the beginning technique of the instrument; the monotony, the endless repetition of the same sounds boring the neighbors to distraction and making them wonder if it is going on forever; then for the child, the drudgery and daily grind of executing the same movements over and over again in precisely the same way; the mechanical accuracy required and the small scope of action allowed him, impatient as he is to be scrambling over the keyboard. These make the progress of time seem slow indeed!

And there is father, cynical about the child's talent and the economic value of music study, wondering when, if ever, the child is going to play something with "some sort of a tune to it."

But mother and the music teacher—this heaven-inspired span! In them united we find the faith that moves mountains and works miracles; the courage that dares the impossible and makes a virtuoso out of seeming mediocrity; the patience that can strive and struggle unwearied day after day through long, slow, years of meager accomplishment, awaiting the fulfillment of their hopes and ambitions.

Truly theirs is a divine optimism. God bless mother and the music teacher!

Mrs. C. P. C., Massachusetts.

Q. Do you advise beginning piano study when a child is seven years old? If not, how soon should he begin?

A. If the child is normal, physically and mentally, seven years is not too young, especially for a boy.

Q. Can you suggest a brief list of textbooks or any helps for a parent, a profes-

sional musician, who has never taught but who wishes to start teaching piano to her own seven-year-old boy?

A. There is always danger in straining and stiffening the muscles of hands and fingers in a very young child, unless the teacher is trained in the beginning fundamentals. This strain might permanently injure the touch and tone of the child. Therefore I would not advise you to start the child yourself, unless you are specially qualified in the beginning technique. If you will address the publication department of Theodore Presser Company, they will send you a list of good books for the beginning child. Music charts and music games add to the pleasure and take away some of the drudgery of the beginning period.

Q. What method is considered the best to use for beginners in piano?

A. Leschetizky has said, "There is but one method of piano playing—to play beautifully." No experienced teacher adheres obstinately to a so-called method in piano teaching in the beginning period. The trained teacher will give the particular thing each individual child requires at the proper time, and this ability to adapt one's "methods" to the special requirements of the child is where the trained and experienced teacher will have an advantage over the immature and inexperienced instructor.

Q. Do you consider a good local teacher advisable for a beginner, or do you think it is more advisable to "start right" and send a seven-year-old child to a conservatory for his first lessons? That is, would a few expensive lessons from a high grade conservatory professor give him a better start than would the instruction of a good young graduate of that conservatory? Later he could take advanced lessons at the conservatory.

A. The temperament of the child and local musical conditions should determine your course in choosing between private or institutional training for the boy. If he is little, lonesome, companionless, then the associations in the conservatory where other children are studying and congregating would be decidedly favorable. On the other hand, if he is very talented and wants to work at music enough to "go it in a private studio, especially with a teacher experienced in beginning work. By all means, if you decide upon beginning with the conservatory training, select the best teacher on the faculty who accepts beginning pupils. You will save money in the end.

You will find this question fully covered in Chapter IV in the book "A Musical Message for Mothers," by the writer.



The Home Beautiful contains a Grand

## Who knows the thousands these chubby hands may thrill?

EVERY child has an inborn love for music which should be developed. Not to develop it is neglect!

Even if your children learn to play only the simple, old melodies, which all of us love, their musical training will not be in vain. For the ability to play and to appreciate good piano music will help them to find more happiness—to have a fuller enjoyment of life in the years to come.

Why not start their musical training now with the purchase of a Brambach Baby Grand?

The Brambach is an unusually fine instrument of graceful lines and full tonal quality. And it is priced within your means. See it—hear it—play it. Only then can you appreciate its striking beauty and richness of tone.

Send coupon below for the interesting booklet, "Genius Deserts the Attic," and for a paper pattern showing the exact space requirements of this beautiful Baby Grand.

### EASY TO OWN ONE

Because of enormous production the Brambach Baby Grand is moderate in price—within the means of all. Ask your dealer to show you this fine instrument and to tell you how easily you may own one.

## BRAMBACH BABY GRAND

\$675 and up

Established 1823

BRAMBACH  
PIANO COMPANY  
Mark P. Campbell, Pres.  
623 West 51st St., New York City

Yes, you may send me without charge the descriptive paper pattern and the interesting booklet, "Genius Deserts the Attic."

Name \_\_\_\_\_

Address \_\_\_\_\_

Please mention THE ETUDE when addressing our advertisers.



# SUMMER MASTER SCHOOL

June 27 to August 6 (Six Weeks)

**PROF. LEOPOLD AUER**  
MASTER VIOLIN INSTRUCTOR OF THE WORLD

**PERCY GRAINGER**  
WORLD RENOWNED PIANIST

**ALEXANDER RAAB**  
EMINENT HUNGARIAN PIANIST

**EDWARD COLLINS**  
RENOWNED AMERICAN PIANIST

**MOISSAYE BOGUSLAWSKI**  
NOTED RUSSIAN PIANIST

**HERBERT WITHERSPOON**  
DISTINGUISHED SINGER AND TEACHER

**PASQUALE AMATO**  
FAMOUS SINGER OF METROPOLITAN OPERA

**RICHARD HAGEMAN**  
NOTED COACH AND ACCOMPANIST

**CHARLES M. COURBOIN**  
FAMOUS BELGIAN-AMERICAN ORGANIST

**LEON SAMETINI**  
RENOWNED VIOLINIST

**W. OTTO MIESSNER**  
NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

**CHARLES H. DEMOREST**  
CELEBRATED THEATRE ORGANIST

and Regular Faculty of more than 125 Artist Teachers

## FREE FELLOWSHIPS

Prof. Auer, Mr. Grainger, Mr. Boguslawski, Mr. Witherspoon, Mr. Amato, Mr. Hageman, Mrs. Hahn, Mr. Sametini, Mr. Courboin and Mr. Demarest have each consented to award Free Fellowships of Two Private Lessons Weekly each to the students who after an open given competitive examination, are found to possess the greatest gift for playing or singing.

## TEACHERS' CERTIFICATES AND DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education, Bachelor of Oratory and Master of Oratory are conferred by authority of the State of Illinois, at the end of each summer session upon professional, who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalogue.

## STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservation early.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST FALL SESSION OPENS SEPT. 12 STUDENTS MAY BEGIN STUDY NOW AND CONTINUE THROUGH SUMMER

# MUSICAL COLLEGE

60 EAST VAN BUREN ST.

A Conservatory Pledged to the Highest Artistic Standards. Established 1897

(Chicago Musical College Building)

Chicago, Ill.

HERBERT WITHERSPOON, President  
CURL D. KINSEY, Manager

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

# COLUMBIA SCHOOL OF MUSIC

Five Weeks June 27 to July 30

Many Special Features for the Teachers of Music

INTERPRETATION FOR ARTIST STUDENTS  
INTENSIVE COURSE FOR SUPERVISORS  
PIANO, THEORY, VOICE, VIOLIN  
NORMAL TRAINING  
PUBLIC SCHOOL MUSIC

Send for Summer School Booklet

## COLUMBIA SCHOOL OF MUSIC

Box E 509 South Wabash Avenue  
CHICAGO

## COSMOPOLITAN SCHOOL OF MUSIC

DR. CARVER WILLIAMS—President

SUMMER SCHOOL, June 27-July 30

Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestras, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates. Departments—Piano, Voice, Violin, Musical Theory, Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships

For particulars address—Edna L. Stephen, Mrs. COSMOPOLITAN SCHOOL OF MUSIC, Box E, 16th Floor Kimball Hill Bldg., Chicago

## The Starrett School CONSERVATORY OF MUSIC

Franklin Stead, Director

REPERTOIRE FACULTY—CONCERTS, RECITALS, DIPLOMAS AND DEGREES GRANTED

TEACHERS' CERTIFICATES

Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Viola, Study, Sight-Reading, and Dramatic Art of Public School Music. Special Dept. for Children.

All athletes. Handwork classes. Improved buildings with ample grounds. A new beautiful dormitory on campus. And year round.

For catalogue address the Director, The Starrett School Conservatory of Music, Box E, 5212 Drexel Blvd., Chicago

## THE DENVER COLLEGE OF MUSIC

the LARGEST in the U.S.

An Endowed, Non-Profit, Public Institution

Degrees and Diplomas

Excellent Faculty and Educational Facilities

Courses in all branches of theoretical and applied music

"Worthy of the beautiful setting and wonderful climate"

Write for Catalogue E for full information

EDWIN JOHN STRINGHAM, Man. R. P. O. Box 10th Ave. and Grant St., Denver, Colorado

## N.W. SCHOOL OF MUSIC

NORTHWESTERN UNIVERSITY

Year 1924-1925

Offers courses training in music. Courses leading to Bachelor of Music Degree, Diplomas and Certificates in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director.

## DETROIT CONSERVATORY OF MUSIC

52nd Year

Francis L. York, M.A., Pres. Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West

Students May Enter at Any Time

Offers to enrolment students courses of study based upon the best modern and educational principles. Departments—Piano, Voice, Violin, Cello, Organ, Theory, Public School Music and Music Kindergarten Methods and Degrees conferred. Many free advantages. Desirable accommodations.

Catalogue Free Upon Application

Address JAMES H. BELL, Secretary, Box 7, 502 Woodward Ave., Detroit, Mich.

Clare Osborne Reed  
Director

## Department of Public School Music

(Continued from page 187)

his or her own initiative will do well to follow this practice; but a campaign should be organized to secure the cooperation of the school authorities and parents in order to provide instruments for the orchestra and to offer lessons to talented pupils, in order that the missing parts may be supplied.

As a rule it is unwise to give the first parts entirely to the better players. The first or solo parts are melodic and more easily played. The player who wishes to play "first" must be capable of "doubling" on some other instrument or part for at least half of the school semester. Others, who the best players will consent to play only solo or first parts and the important middle and lower parts will be missing.

The pianists should be willing to take their turn in playing substitute parts for flute, oboe, clarinet, bassoon and bass-viol on the piano and harmonium, as well as acting as accompanist. The capable violinists should act as seconds and thirds and possibly learn alto-horn and bass-viol.

A class of wind instrument players should be organized. An elementary band class acts as a good feeder for the orchestra. Fair results are obtained more quickly with beginners on wind instruments than on string instruments. The band plays fewer parts, the instruments are more resonant and the rhythm is easily felt. The great need today is for elementary classes of wind instruments, that is, clarinet, flute, cornet, alto-horn, trombone, baritone and bass horns.

### Seating

THE SCHOOL ORCHESTRA for many reasons cannot be seated in traditional fashion, as the floor space allowed is usually wide and shallow, similar to the arrangement of the orchestra in the average theatre. The leader should not play, but direct with the baton and, of course, should have her back to the audience in order that undue attention should not be diverted to herself or her facial expression. The first and second violins should be on her left and right hands, respectively. The violas, or third violins, should be seated toward the center inside of the seconds, and the cellos or substitute instruments on the left inside of the first violins. The piano may be placed at the extreme left with the bass viol alongside. If room permits, the piano may be placed behind the cellos and violas. The bass-viol and piano should be close together. The wood-wind should be on the right behind the violas and the brass and tympani or drums on the extreme left.

The traditional symphony seating plan may be used for seating an orchestra on the stage. The main point in seating is

to place each player in a position so that his line of vision may take in music and the director at one and the same time. The principal player of each section should be in the chair nearest the director. The brass and percussion instruments should be in the back-ground and not too prominent at any time.

### Balance and Tuning

THE GREATEST MISTAKE school orchestra leaders make is in the overbalancing of parts. It is much finer to have a limited number of players of fair ability and to keep a proper balance of parts. Eight first and six second violins will carry four violas, four cellos, two string basses, flute, two clarinets, two horns, two cornets, trombone, drums and piano. If the number of instruments is to be increased the string parts should be increased and oboe and bassoon added.

A first orchestra should be selected on this basis and the elementary players formed into a second orchestra. Wind instruments that are difficult or impossible of tuning should not be used, as nothing compensates for bad intonation. The piano should be tuned to international pitch. That is, "A"=435. The instruments should take pitch from the piano, the strings from "A" and the clarinet, cornet and trombone from "B-flat." The string bass should be tuned from the piano.

### Use of the Orchestra

THE ORCHESTRA should have regular rehearsals each day, if possible. The general plan should call for sectional rehearsals for string and wind instruments. Opportunity should be given the orchestra to play in the assembly and to accompany the singing. Each individual player should have an opportunity for solo playing. Occasional outside engagements should be obtained, provided that these do not interfere with the studies of the pupils. The orchestra should be the "hobby" of the leader and the leadership should not be undertaken if the work is unduly burdensome. It should not prove so if the teacher selects simple music of interesting melodic content and plans the work on a progressive program basis. The development of school orchestras and bands offers educators an opportunity to enrich the school and community life and to include cultural opportunities that will have a wholesome effect on American life and culture.

Part four: outline of a combined course in music history, appreciation and harmony may be used with "The Standard History of Music," a supplementary list of records, and "Harmony Book for Beginners."

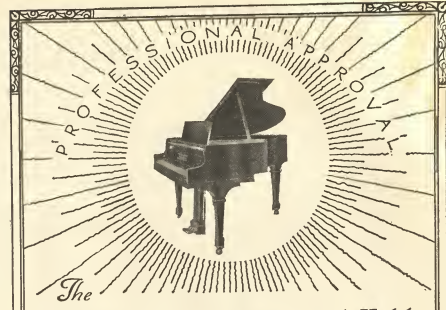
WEEK	SUBJECT	CHAPTER	TITLE	PAGE
13	History	13	John Sebastian Bach.....	71-74
13	Appreciation	13	13 Major Suite, by Heart Effects.....	6-7
13	History	10	Harmonizing Bases, in Root Position.....	37-38
14	History	14	Georg Friedrich Handel.....	75-82
14	Appreciation	13	Hallelujah Chorus, from an Overture.....	7
14	History	11	Harmonizing a Melody (scale).....	39-40
15	History	15	Haydn and the Development of the Sonata.....	83-88
15	Appreciation	15	The Heavens Are Telling, Symphony in E-flat.....	7
15	History	11	Harmonizing a Melody.....	41-43
16	History	16	Mozart and His Work.....	89-93
16	Appreciation	16	Minuet in G, La Ci darem la Mano.....	7
16	History	12	Harmonizing Melodies—Mozart of Bass.....	44-45

### Repertoire Class

By Josephine Clark

On, that old piece! The pupils are legion who are unable to play when asked. "I've forgotten my old piece and I haven't finished my new piece." are their favorite excuses. Start a repertoire class consisting only of pupils who can always play ten pieces. On admission a member gets a dollar from his teacher and a musical ledger. He gives a recital lesson with the top of the piano up. His best young

friend and his mother come as guests and he is presented with a laurel wreath. When the Repertoire Class gives a recital, the audience calls for any selection desired from each pupil's list of ten. He responds instantly with the name of the composer, the key signature and the mere sign. The audience is likely to be struck dumb with astonishment, but, when it recovers, it is sure to rise up and sing the teacher's praise.



Premier Aristocrat Small Grand Model  
5 feet, 3 inches long. Price, \$725, f.o.b. New York

THE year 1926 further emphasized the national popularity of this dominant instrument. Many studios, conservatories, teachers and students chose it because of its quality with price combination.

Premier Proved Performance counts—year after year!  
Carefully inspect this instrument at your Dealer—before selecting any piano.  
Send for attractive, convincing Premier literature today.

## PREMIER GRAND PIANO CORPORATION

Amesbury, Vermont Makers of Baby Grand Exclusively  
514-592 WEST 23rd STREET NEW YORK  
Manually Played Small Grand, Period and Ornamental Models, Premier Reproducing Grand and Reproducing Grand (Wolfe-Viggon License)

## At Last! What Every Music Teacher Needs



No. P1 Violin and Mandolin

## HOHNER "Trutone" PITCH-PIPES



No. P2 Vocal—Semi-Chromatic

The only instrument of its kind which gives scientifically accurate pitch



No. P3 Vocal—Full Chromatic

Friction spring—sliding mouthpiece with indicator showing position of each tone on the instrument and relative position on the staff. For musicians, singers and vocal teachers, the "TRUTONE" is indispensable. With a Hohner Pitch-Pipe, there can be no singing "off-key." The "Trutone" is your guide to true pitch. There are models for all needs, i.e., vocal, violin, tenor banjo, guitar, cello, ukulele, etc. The "Trutone" Pitch-Pipe is durable, unique and invaluable wherever music is being taught. Send for illustrated supplement.

If your Music Dealer cannot supply you write:

M. HOHNER, Inc., DEPT. 204 114 E. 16th St., N. Y. C.

Please mention THE ETUDE when addressing our advertisers.











MEMORIZING and sight reading are two of the most important branches of violin education, and violin students often write to the ETUDE for help in attaining success in them. A violin student writes:

1. Memorizing. What would be a successful process for acquiring skill in this branch? We undoubtedly must consider memorizing very important.

2. Sight Reading—speedy execution. Suggest a practical method of procedure for executing rapid passages at sight. The student who expects to do solo violin playing in public must devote much time to cultivating his musical memory, for at the present time it is absolutely necessary to do playing of this character from memory. The violin player who tugs a music stand and must, out on the stage, and proceeds to play his solo with his eyes glued to the notes, is hopelessly out of the picture. A comparatively simple piece played from memory, with the player looking into the faces of his audience, will get more recognition and applause than a piece doubly difficult, played from the music.

#### Music in the Orchestra

Orchestra work is usually done from the music, although orchestras of some nationalities, notably the Hungarian, play without music, entirely from memory. It is allowable also to play sonatas for violin and piano, where honors are equal for the violin and piano, and ensemble work, such as trios and quartets, from the music.

Twenty-five years ago the use of music, and music stand, on the stage for solo playing was much more common, but present day audiences will not stand for it. Their opinion of the player who uses them sinks below zero in short order.

Even if the violin student does not expect to do solo playing, it is of the greatest importance to cultivate the musical memory, since this has a profound effect on the musical development. I know many teachers in Europe and a few in this country who insist that all the music which as solo work shall be memorized; and it seems to be an excellent idea, as the exercise played from the music can never sink into the inner consciousness like one thoroughly learned from memory.

Very rapid memorizing of music, or literature, seems to be a special gift, like other extraordinary talents. One of the greatest cases of a remarkable musical memory was that of Blind Tom, a half-fancied negro slave, who could reproduce a piece on the piano after one hearing. He gave concerts of all the world, in which members of the audience would be invited to come on the stage and play, true, for Tom would listen attentively to the Blind Tom and then sit down and play it note for note. He was entirely self-taught, and was one of those rare freaks of nature which are occasionally met with in many branches of art and science. He died while filling a vaudeville engagement at \$1,000 a week.

#### Von Bulow's Memory

Then there was Hans Von Bulow, the famous German pianist and director, who is said to have known from memory all the sonatas of Beethoven. He conducted orchestras through some of the most famous orchestral compositions ever written, entirely from memory. Toscanini, the Italian operatic director, created somewhat of a sensation in this country a few years ago when he conducted opera three hours in length from memory at the Metropolitan Grand Opera in New York City, and at the present day it is quite common for directors of symphony orchestras to conduct without looking at the score.

Actors have prodigious memories, simply because their daily bread depends on the cultivation of memory. It is said that an actor in London learned from memory the entire contents of a copy of the London

## The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department A Violinist's Magazine Complete in Itself

### Memorizing and Sight Reading

Times, advertisements and all, within the space of twenty-four hours, so that he could repeat them all verbatim. Lord Macaulay, the famous English writer, could learn a long poem by one reading and one once occasion he repeated without a mistake a poem he had read only once, fifteen years previously. The brains of such men seem to have something akin to the wax on which impressions are made by the needle in making phonograph records.

Now while the ordinary violin player cannot hope to equal the memory records as described above, even the duller memory can be improved to a wonderful extent. The reason so many violin students fail in memorizing is because they go at it in a trifling, spasmodic manner, instead of steadily and persistently. Almost all can learn to memorize music, if they will, but set apart a portion of their daily practice time to be devoted to that alone.

#### Memory Methods

The two most common methods of memorizing are, first, the repetition of a composition over and over until it becomes so firmly fixed in the mind that it can be played without looking at the notes, and second, the visualizing in the memory of the printed page, so that when the piece is played away from the music the performer seems to be looking at the actual printed page. For most people the latter is the more difficult.

People differ greatly in regard to the number of repetitions necessary before

they have the piece "by heart." Some can play over a composition a few times and then recall it by memory. Others must go over it note by note and phrase by phrase, or to a seemingly endless extent. Even a piece can be memorized by hearing language or music enough times. Parrots are taught to talk by endless repetition, and canary birds in the Hartz mountains in Germany seem to learn to sing by having the tune played to them for hours every day on a little barrel organ, which runs by clock work.

#### Choose Your Own Method

Every one should memorize in the manner which suits him best. If he can learn a piece by playing it over a few times, well and good. If not let him try to recall the appearance of the printed page when not looking at it. When he seems not to be getting anywhere by either of these methods, the only thing to do is to go at the piece measure by measure, playing four measures from the music, and then looking away from the printed page and trying to recall the notes in succession. If he can remember two notes in succession, if he can memorize two notes, he can memorize twenty, or two hundred. It is simply a matter of keeping persistently at it, and not giving up after two or three trials, as is so often the case with pupils.

Many fail in memorizing because they have not learned to concentrate their minds on the work in hand. So many people who always use the printed music, play

without any concentration whatever, often thinking of something else all the time they are playing. Many violin students are able to memorize the notes but have difficulty in recalling the bowing.

In violin compositions the bowing must be memorized as well as the notes and expression marks. Many violin students are able to memorize the notes but have difficulty in recalling the bowing. Let no student give up when he seems to fail in memorizing a composition after a few trials. If he will but keep persistently at it, day after day, measure by measure, nature will come to his aid, and he will find that his memory will begin to strengthen. Let him try the simple melodies at first, *Old Folk's at Home*, *Home Sweet Home*, *Homesque*, the *Star Spangled Banner* and so on—melodies which he hears around him all the time.

#### Sight Reading

In its highest perfection, sight reading, like memorizing, is a natural gift. Some people seem to have an astonishing talent for it, but for the majority of us it is a fairly intelligent music student can learn to read reasonably well at sight, if he will but set about it in the right way.

Most students take too difficult music at first, in learning sight reading. They should not take music at the start which is technically too hard for them. In the earlier stages the easier the music the better. After the music is once started there should be no stopping for mistakes. The regular beat should be kept up, no matter what goes wrong. Playing with the metronome helps in the earlier stages of sight reading. If the student will but keep to the beat. Playing in orchestra, or any kind of ensemble work, is a great help; because there can be neither making back nor stopping for mistakes or difficulty passages. The player who stops is lost, for the rest of the players are going on. The student playing with others must learn to keep his mind on the music, in which he cannot play, and come again where the music is easier.

Musical which is much too difficult for the pupil, from a technical stand-point, is of no use for sight reading, as he will break down at the difficult passages; and this puts an end to the sight reading. Let him take music well within his ability.

#### The Beginner

The comparative beginner learning sight reading should take music in moderate terms, consisting principally of whole, half, quarter, and eighth notes, and practice persistently in it until he can go through such pieces without stopping, keeping up a uniform and even beat. It goes without saying that the sight-reader must understand the principles of time, and the relative length of notes and rests, before he can make a success of this work. Playing with others, under a good director is the best way, because all must follow the director's beat, in order to keep together.

Students who do all their practicing by themselves, and never have an opportunity of playing with others in orchestra or ensemble work, cannot get ahead in sight reading, because they do not realize their mistakes in time, and the variations of the tempo which they unconsciously make. If they are playing with others, their errors are brought home to them, and realize the fact that they cannot keep together with the rest and often lose their places altogether.

It is really astonishing what an improvement is noted in sight reading, when young players are put in an orchestra or ensemble class. At first they have difficulty in keeping their places, but after a few months practice, they develop into fairly good sight-readers.

The continuity of tone, of even more importance in violin playing than effective fingering, is produced by absolute continuity of vibration of the string. If a tone is jarred, jerked or otherwise interrupted, no effort, no music, and no sound. Continuity includes rests, in that the tone is played on a living in the memory, and played on a living in the memory, and played on a living in the memory.

TOMB OF PAGANINI

## Self-Study of the Violin

By Edith Lynwood Wilm

Is it possible to teach oneself the violin? This question has been asked many times but rarely answered to the satisfaction of any questioner. The violin cannot be wholly self-taught. Before the player can work on a correct basis he must understand the fundamental principles of the art of violin playing. Once the great principles are understood, he may go on and improve his technique of bow or of left hand. But, while he is practicing, he must concentrate on the details of his art.

Playing a set of exercises over and over with no idea of their purpose is futile, with every set of exercises must aim to keep the student in fit condition to play well. He can devote himself to the production of tone, to the staccato, the spiccato, the martelé and other forms of violin playing necessary to control of the left hand and low arm, but every minute of his time devoted to practice must count.

There is a great tendency for the violin player to practice hard while under the direction of a good teacher, but after the lessons have ceased and there is no incentive to practice, to neglect his violin. This, from the very outset, is all wrong.

### How to Produce a Good Tone in Double-Stops

By Joseph de Paul

To produce a clear and pleasing tone while studying double stops the student would do well to first study this exercise:



Now, the analysis will bring out the fault in the student's execution.



Sound each voice separately, excepting the other voice silently, as demonstrated in Exercise 2. Does your upper "A" (fourth finger) sound pure? If so, you will find that in moving your other finger you are releasing the pressure of your

### The Finger on the String

By H. E. S.

It is a relief to discover a direction along the violinist's highway that is given in clear black print unaffected by contrary signs or cracks of dissonance. Such a one is "Always press the finger in firmly on the string." By "firmly" is meant strongly enough that the portion of the string between the finger and nut does not vibrate in the slightest degree.

One knows just what to do and can be very careful not to lay down the finger too heavily. But (forgive us for raising the question!) is there not danger of putting

down the finger too forcibly and wasting the energies?

The tip portion of the finger must fall perpendicularly on the finger-board. It is to be kept there, rigid, on that point, but not with painful tension. The imagination can form an estimate of just how much force of taut and vibrating string must be used and resisted. If the strength is wasted, the fingers become tired, the hold is weakened and the intonation marred. Remember, in violin playing every pound of directed energy is worth a hundred pounds of blundering, blind strength.

### Continuity of Tone

By Ella Graham

It should therefore be particularly well-rounded. Hans Letz, the central violinist of the Vienna Philharmonic, is well known for his perfect continuity of tone. He is never jarred, jerked or otherwise interrupted, no effort, no music, and no sound. Continuity includes rests, in that the tone is played on a living in the memory, and played on a living in the memory, and played on a living in the memory.

## Vega

### MASTER REPRODUCTIONS

Vega Violins are finished with a Cremonese oil varnish in detailed reproduction of every mark of use and age customary to a genuine old master. Each violin is subject to two years' seasoning process, then graduated and adjusted by experts.

Write for free catalog and trial offer

Manufacturers of the famous Vega Violins and Standard Trumpets.



The Vega Co. 159 Columbus Avenue Boston, Mass.

## RARE VIOLINS by famous masters

within the reach of those of modest means

GITTELSON & HOWARD have adopted the policy of specializing in violins by famous but lesser Italian masters, of modern specialization. Mr. Howard has just returned from abroad with a widely representative collection including Guadagnini, Grancino, Rocca, Centuri, Testore, Marchi, Costa, Floriani, Pedrinelli, and many other fine examples of the Nineteenth Century.

A complete descriptive catalogue will be mailed on request

GITTELSON & HOWARD

33 WEST EIGHTH STREET

NEW YORK

### RUGUST GEMÜNDER & SONS

World Famous "GEMÜNDER ART" VIOLINS

The Violins With the Soufflé Tone

REAL AND RARE OLD VIOLINS

Illustrated catalog free

Finest Stringing Artistic Repairs

Violins sent for two weeks' trial

Send for our chart and we will fit your individuality

125-127 West 42nd Street, New York City

Ask about The "Amplitude"

Read The Violin World, \$2.50 with 45 Sols

GERY V. HENNING

3855 Grand St. New York, N.Y.

On Credit

VIOLINS

Deep, Mellow, Soufflé

We are makers of high-grade violins

instrument of the finest quality

agreed by the greatest artists

Send for our chart and we will fit your individuality

125-127 West 42nd Street, New York City

Ask about The "Amplitude"

Read The Violin World, \$2.50 with 45 Sols

GERY V. HENNING

3855 Grand St. New York, N.Y.

On Credit

VIOLINS

Deep, Mellow, Soufflé

We are makers of high-grade violins

instrument of the finest quality

agreed by the greatest artists

Send for our chart and we will fit your individuality

125-127 West 42nd Street, New York City

Ask about The "Amplitude"

Read The Violin World, \$2.50 with 45 Sols

GERY V. HENNING

3855 Grand St. New York, N.Y.

### ALBUM OF FAVORITE FIRST POSITION PIECES

FOR VIOLIN AND PIANO

Price, \$1.00

A volume of this kind is of great value in the violin world. It gives the beginner on the violin encouragement through the excellent numbers it contains which are melodious and interesting yet at the same time easy to play. There are twenty-two numbers of real worth arranged in progressive order. Teachers here have an ideal volume for instructive purposes and beginning violinists will find it just the volume to possess for their recreation or recital needs.

THEODORE PRESSER CO.

1712-1714 CHESTNUT ST.

PHILADELPHIA, PA.

## STUBER'S GRADE SCHOOL ORCHESTRA

The best book ever published for beginning orchestra

Contains seventy-five selections, simply arranged, just right for school use. All of the best known and most popular pieces of school age. Now being used in the public schools of many cities.

Write for further information or "On Approval" copy

1509 N. 24th St. P. O. BOX 4, NEW YORK, N.Y.

Write for further information or "On Approval" copy

1509 N. 24th St. P. O. BOX 4, NEW YORK, N.Y.

Write for further information or "On Approval" copy

1509 N. 24th St. P. O. BOX 4, NEW YORK, N.Y.

Write for further information or "On Approval" copy

1509 N. 24th St. P. O. BOX 4, NEW YORK, N.Y.

Write for further information or "On Approval" copy

1509 N. 24th St. P. O. BOX 4, NEW YORK, N.Y.

Write for further information or "On Approval" copy

1509 N. 24th St. P. O. BOX 4, NEW YORK, N.Y.

Write for further information or "On Approval" copy

1509 N. 24th St. P. O. BOX 4, NEW YORK, N.Y.























# THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff.

Abraham D. Hill

Mr. Abraham D. Hill has been in the music business 26 years, having started with the J. B. H. H. Co. in New York City, Philadelphia, Pa., in 1901. When this store discontinued business in 1912, he went into another retail music store in Philadelphia.

It was in the year 1919 that the Theodore Presser in securing his services and because of the special character of his work was placed in our organ, violin and chamber music department. When these departments were established, the catalog of the department was so large that it was necessary to have it printed out from the volume of material in the department to be supplied to the publishers. The catalog of the department is in charge of this department and in his excellent service by the assisting editor, the Theodore Presser Co., this being a policy of the Theodore Presser Co. to insure accuracy.

Among the lines of the novel and interesting things found in the stocks for which Mr. Hill is responsible are the miniature scores of symphonies, overtures, concert string quartets, quintets, etc. This is a very valuable line of miniature scores of orchestral and chamber music. It is a very valuable line of miniature scores of orchestral and chamber music. It is a very valuable line of miniature scores of orchestral and chamber music.

## Fundamental Studies in Violoncello Technic By G. F. Schwartz

The writer of this work reveals a comprehensive knowledge of his instrument and, acting on the presumption that the beginning student on the cello is more matured than the average beginner on other instruments such as piano and violin, he presents in logical sequence the fundamental principles for acquiring a solid foundation of technique. A useful set of exercises is included to guide with directions for use of the book with the standard cello class and the great masters of the instrument. This work should prove especially valuable to the self-study student who wishes to have some knowledge of violin playing.

The advance of publication cash price on this book is 40 cents a copy, postpaid.

## First Garland of Flowers in Favorite Melodies in the First Position for Violin By Julius Weiss, Op. 38

The *First Garland of Flowers* long has been the standby of many young players in giving young pupils melodic pieces to play in the early stages of violin playing. The young beginner is always very ambitious to play a "piece" just as soon as he is able to put his fingers on the strings and this book is just the thing for that purpose. There is a piano part so that the little student is further delighted with an accompaniment to these little pieces which are all in first position. This standard book is undergoing a careful scrutiny at the hands of our editors and all necessary editing and revisions will be made before we place it on the market as new addition to the well-known Presser Collection.

The advance of publication introductory price is 35 cents a copy, postpaid.

## H. M. S. Pinafore Comic Opera By Gilbert and Sullivan

In playing through the score of *H. M. S. Pinafore*, we were impressed by the wonderful vitality and freshness of the music as interesting today as when we first heard it. The real art works never grow old and a good melody always persists. Although *Pinafore* is still upon the professional stage more or less, it is one of the best works of Gilbert and Sullivan for production by organizations of capable amateurs. The libretto, by W. S. Gilbert, is just as good as the music.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

## Seven Octave Studies—School of Octave Playing—Part 2 By The Kullaks

One of the most popular "showy" pieces used by teachers as a recital number for advanced pupils is from *Flower to Flower*, the first number in the series of studies. The Kullaks is a recognized authority on octave playing and these studies are full of interesting contribution to the literature of the instrument. The fourth edition of this work in the new part of the *Presser Collection* will be a most excellent one and teachers and advanced students should take advantage of this opportunity to secure copies while the work is offered at the special low advance of publication price, 40 cents, postpaid.

## Twenty-four Melodious and Progressive Studies for the Pianoforte By C. Gurilt, Op. 131

The announcement of the forthcoming addition of studies to the *Presser Collection* has met with a most favorable response and many experienced teachers are talking of the extraordinary low advance of publication cash price, 30 cents, to secure a copy for future use. Experienced teachers know the value of this kind of which the writer, while offering valuable material, does not neglect the melodic side and composes pieces that the pupil will be delighted to play. Our new edition of this work is being carefully edited and will be a superior publication in all respects.

## Melodious Study Album for Young Players By A. Sartorio

We have in our catalog a long series of studies by Antonio Sartorio, all of these have proven very successful as they are acceptable to both teachers and students. Mr. Sartorio's new set of studies are rather easier than many of those mentioned and are intended to be played by the second grade students. The practice of these studies will tend to promote both technique and musicality and they will prove very agreeable to play.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

## Twenty-four Caprices for Violin Solo By P. Rode

The *Twenty-four Caprices for Violin Solo*, by P. Rode, which will soon be ready for publication, will be one of the most valuable additions to the *Presser Collection*. This fine work is by the great master, P. Rode, and is in fact, the Kreutzer Studies and, in fact, is considered one of the three indispensable works of advanced violin technique; Kreutzer, Rode and Fiorillo. This new edition will be edited by M. D. Meyer, who has done the editing of a number of other recent works in the *Presser Collection* and will demand the best only in their teaching material will welcome this brand new edition of a standard work.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

## Brehm's First Steps for Young Piano Beginners

Every practical teacher realizes the value of having a variety of material for piano beginners, especially when two or more students in the same family neighborhood begin to study at the same time.

Many of our patrons, no doubt, wonder why we announce the publication of this work when our catalog already contains such successful works as *Presser's Beginner's Book*, *Presser's First Steps*, *Williams' First Year at the Piano*, *Mathews' Standard Course*, *Grove's Modern Piano Method* and *Neely's Modern Piano Method*.

This natural inquiry is answered by the first sentence in this article, but in addition to this book's use for that purpose we fully expect many teachers to use it regularly. The value of this work is shown by the fact that it has been brought forth so many requests for its publication since we obtained it with the Brehm Bros. catalog that we have been obliged to accede to the demand. It is a book that will appeal especially to the teacher who believes in keeping the student working in the treble clef exclusively for a while after beginning piano study.

The cash price of publication is 25 cents a copy, postpaid.

## Advance of Publication Offer Withdrawn

For some months we have been giving readers of the *Exrue* an opportunity to fill an order in advance of publication for the *Exrue's Daily Duet*, by Macklin. This is a unique and interesting work, full of original exercises and instructions for acquiring independence and control of the fingers. Now ready for publication, the advance of publication price is withdrawn, copies being available at the regular price of 30 cents a copy.

## Beware of Fraud Agents

Repeated warnings to pay no money to strangers soliciting subscriptions for *Exrue's Music Magazine* seem to have had little effect as we are in daily receipt of complaints from subscribers all over the country that they have paid for a year's subscription to *Exrue* and have received no copies. Men and women with hard luck stories, not personally known to us, should be paid no cash unless you are convinced of the reliability of the solicitor. Beware of boys "working their way through college—trying to get votes enough for a scholarship." This is almost invariably a swindle. Look out for the "ex-service men" who have never been across the water. We cannot be responsible for cash paid to strangers. Our representatives carry the official *Exrue's Music Magazine* and *Theodore Presser Co.* receipt book. Sign the receipt book of any kind unless you first read them.

## Expiration Date is Shown on the Wrapper

Opposite your name and address on the wrapper which brings you *Exrue's Music Magazine* you will find the date on which your year's subscription expires. If your wrapper shows the date March 27 it indicates that your last paid-for copy expires on March 27. Read the card in the upper left hand corner of the wrapper of music page of every *Exrue*. This is an important feature which explains discontinuances. Remember, the price of the *Exrue* is \$2.00 for one year, two years, \$3.50. A two-year remittance permits a substantial saving. In these days of high prices of commodities advance almost every week.

## Seeds and Bulbs For Your Garden

Note our advertisement on the inside back cover of this issue, "Reliable Seeds and Bulbs Given for New *Exrue's Music Magazine* Subscribers." You will find a delightful garden this year, very little effort in securing subscriptions for *Exrue*. From your mailing seeds will bring seeds and bulbs and shrubs which will prove a source of pleasure to you for all time.

Advertisement

# THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Allen E. Miller

Some of the most valuable members of our organization are the young men who came into its employ as boys or youths. It is a most meritorious work which they have done and have developed a keen knowledge of our stock and has shown good judgment in handling the duties placed upon him. In Mr. Allen E. Miller.

As a young man, he started with the Theodore Presser in 1912, in the Stock Room. This is a department that carries the complete editions of Theodore Presser Co. and other leading publishers, having in some instances thousands of our books. Daily deliveries are made from this stock to the Mail Order Department, thus insuring the stock from being depleted.

After serving in this department for about a year, he was transferred to the Mail Order Department. He has been in this department for four years in this department. He has been in this department for four years in this department. He has been in this department for four years in this department.

In 1925 his experience was broadened through transferring out of the department that handles the standard editions of the books issued by the leading foreign and American publishers or "library editions" and "collections." He is still connected with the department and also looks up prices or quotations for the various publishers. He is a dependable member of our staff and is very ready to do his utmost to give real service to our patrons.

## Progressive Teachers and all Earnest Students of the Piano Will be Helped by

## SCIENCE IN MODERN PIANOFOORTE PLAYING

by MRS. NOAH BRANDT

This Book Sets Forth Principles That Make Beauty and Power Possible. A New and Infallible Technique for the Piano. Average Talent

ANY teacher making a thorough and careful study of this book will find it will make that it is a real aid to success in piano playing. There the author does not give a proper method of procedure that makes operation of the piano a real pleasure. This is a new and infallible technique for the piano. This is a new and infallible technique for the piano.

The author of this work is fully competent to give the principles of piano playing. The author of this work is fully competent to give the principles of piano playing. The author of this work is fully competent to give the principles of piano playing.

Mr. Mason, was a thorough student of his principles. He was a thorough student of his principles. He was a thorough student of his principles. He was a thorough student of his principles.

Liberal Illustrated with Music Examples and Photographs of Arms, Wrists and Finger Positions

NEWLY REVISED TEACHERS AND CONCERT ARTISTS HIGHLY ENDORSE THESE PRINCIPLES

THEODORE PRESSER CO. Music Publishers and Dealers

1712-1714 Chestnut St., Phila., Pa.

# THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

## 1770—Beethoven—1827

Born in a little village called Bonn in Germany, in 1770. Every child childhood showed his great talent, and every day his desire to be a great musician became stronger.

This is how he passed his early life. How he grew up to be one of the greatest of the world's composers you all know. Very sad was his later life, for he had to work against great odds, the worst of which was his N-ever-to-be-cured deafness. Could you have done what he did?

## 1685—Bach—1750

Bach in the seventeenth century Bach was born. And once he walked all night to hear someone play the organ. Can you wonder that he grew up to be such a great composer? He was a hard worker and died blind and worn out in 1750.

## What's in a Name

NEARLY all music students, and certainly all of the good ones, spend more or less time, energy and enjoyment on Bach's fugues, especially those in the "Well Tempered Clavier." These are really masterful compositions, and no doubt your teacher has often explained to you just what a fugue is and how it is put together, and also what the "Well Tempered Clavier" means. Do you remember all these things?

Bach wrote some of these fugues for his own children; and he never realized at all that he was writing one of the greatest works of all time. And on the title page of the collection this is what he put—the full title of the volume which we know as "The Well Tempered Clavier."

The well-tempered Keyboard, or Preludes and Fugues in all the tones and semi-tones, alike with the major third, or Ut, Re, Mi, and with the minor third, or Fa, Sol, La. For the use of young musicians who are eager to learn, and also as a pastime for those who are already skilled in this study, set out and made by Johann Sebastian Bach, Capelmaster to the Grand Duke of Anhalt-Cöthen, and director of his chamber-music, Anno 1722."

## Club Corner

DEAR JERRY ETUDE: We have formed a music club and we are to have a business meeting the last Friday of every month at 8 o'clock and please meeting the second Friday of the month. We are all members of the club and we are all members of the club and we are all members of the club.

From your friend, ALVIN KILGUS (Age 9), New York.



## CONDUCTED BY ELIZABETH A. GEST

## The Coveted Book

By Edna J. Roberts

The little boy's legs dangled over the edge of the high bench, his fingers, slender and white, pressed down the keys of the great organ, and a clear, sweet tone sounded through the arches of the dim cathedral and echoed among the great images on all sides. He played softly and slowly at first, as if in doubt, but soon the music became fast and merry like the whir of his grandfather's mill wheel. Many a day he had listened to its swift and rumble and heard the music in its motion, and now he was trying to imitate on the great organ just what the water wheel had said to him.

Suddenly the merry tune came to an end and in its place a sound of childish laughter. It was the little organist laughing aloud at his own good fortune. Climbing up on the bench he had reached for a large book that

into which the elder brother had copied many fine compositions. The book was always kept on the highest shelf of the bookcase and the younger musician had been told that the music in it was too difficult for him to play. How the little fellow had longed to study the beautiful scores so that he might play them as well as his brother! "I will learn to be as good an organist as my brother, if I can only use his books," thought the lad.

He worked every night for many months to copy the contents of the precious book, stopping only when his eyes could no longer bear the strain. The work was finished before his brother discovered what had been done and took the book away from him; but the strain on the little boy's eyesight was to affect him in later years. This little



## BACH'S MANUSCRIPT

was on the organ and clasped it tenderly in his arms. Another palp of laughter sounded and the lad slipped down from the bench and went scampering out of the open doorway. At last he had found the book and at that moment was the happiest boy in the village.

It was dark and still in the house as he crept up the stairs; and he could scarcely refrain from laughing aloud all the way to his room. As he opened the door and stepped into the low-travelled room, a silver ray of moonlight fell across the dusty carpet and rested on the book in his hand. The pale moonbeam was the only light in the room, for there was neither lamp nor candle. So by this faint light he opened the book and began to copy the contents.

This little boy lived with this brother who was the church organist, but he never allowed the lad to touch the coveted book.

boy was no other than John Sebastian Bach, who spent his last years in darkness because of the lack of light when copying from the coveted book. It was a sad ending to a life filled with melody, but the beautiful compositions in the book were loved by the great master to the end of his life.

The time came when Bach played before the King. He was received with great kindness by Frederick the Great who appreciated more than any other the genius of John Sebastian Bach. The King often exclaimed, "Only one Bach, only one Bach!"

DEAR JERRY ETUDE: I have never written to you before because I was so overwhelmed when I thought how long it would take a letter to reach you. We have been taking the *Exrue* two years and I am so glad to see it. I am so glad to see it. I am so glad to see it. I am so glad to see it.

From your friend, LUCY FRISER (Age 12), Oklahoma.

## March Anniversaries

ANNIVERSARIES of the following musicians are celebrated this month (March). Perhaps some of you can honor their days by playing some of their compositions at your March club meetings. You might also look up some interesting details from their biographies. You will notice that two of the world's greatest composers are in this list, Bach and Beethoven and as this month marks the one hundredth anniversary of Beethoven's death, special programs and events are being held all over the world in his honor.

March third, MAURICE RAVEL was born in France, 1875.

March eighth, HECTOR BERLIOZ died in Paris in 1869.

March tenth, PABLO DE SARASATE was born in Spain, 1844.

March eighteenth, NIKOLAS ANTONOVICH RIMSKY-KORSAKOFF was born in Russia, 1844.

March eighteenth, ENRICO CARUSO was born in Naples, 1874.

March twenty-first, JOHN SEBASTIAN BACH was born in Eisenach, Germany, 1685.

March twenty-sixth, LUDWIG VAN BEETHOVEN died in Vienna, 1827.

March twenty-sixth, CLAUD DEBUSSE died in Paris, 1918.

## Beethoven

By Leonora Sill Ashton

"Master of all the musics," "Maker of mightiest song," These are the titles we give him, These to Beethoven belong.

Wondrous the sound of his music, Fine and appealing his strains, Fullness of power he brings us Like to the ocean's far main.

Breadth of the plains he resembles, Depth of the night and the stars, Of the summer and sunlight, Terror of sorrow's grim bars.

Like a great architect building Wrote he the harmonies high, Flung each chord in its structure Nearer to God and the sky.

But the great master he heard not One of his melodies true. Heard not a note or tremor Standing upon the still air.

Know you what people have whispered Telling the story so odd? That it was God's noblest planing Mating this weary world glad.

When the great hearing was deemed Closed to all ranking of days; So that his ears might be listening Clearly to heaven's true lays.

From the poem, LUCY FRISER (Age 12), Oklahoma.







# THE PIANO

THE BASIC MUSICAL INSTRUMENT



## *To The PIANO Teachers of AMERICA!—*

The National Piano Manufacturers' Association has recently embarked upon an educational program designed to bring about a keener appreciation of the piano as an institution in the American home. The success of this undeniably sound and ambitious movement is necessarily based upon the utmost co-operation of all those allied with the piano industry.

It is felt that no greater means to this end can be brought to bear other than the assistance and influence of the Piano Teachers of America.

The benefits to be derived from this movement are many, its purposes both altruistic and selfish. But the benefit which will ultimately affect the piano teachers is the increase in the number of American children studying the piano.

The National Piano Manufacturers' Association has formulated its plans after an exhaustive study of the needs of the industry. Realizing that it requires the active support and co-operation of the American Piano Teacher this appeal is being made to you to assist in this movement to widen the scope of the piano.

If you wish to know more about our plans we would be glad to have you write us for further detailed information.

NATIONAL PIANO MANUFACTURERS' ASSOCIATION

247 Park Ave., New York, N. Y.